

Inkscape User Manual

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Chapter 1

Introduction to Inkscape

1.1 What is Inkscape?

Inkscape is an open source drawing tool with capabilities similar to Illustrator, Freehand, and CorelDraw that uses the W3C standard scalable vector graphics format (SVG). With Inkscape, artists can intuitively and freely create professional vector art for electronic and print illustration. Vector drawing applications like Inkscape work with nodes (points,) curves, lines and shapes to create visual illustrations. Inkscape contains a full set of both industry standard and unique tools to create and edit the nodes, curves, lines and shapes of vector art. Objects can be rotated, sized, skewed, proportioned, filled and stroked. The position of individual points of a shape or line can be manipulated in precise detail. Advanced visual effects, like gradient and transparency, enable Inkscape users to complete any vector drawing task. Original features, such as direct access to the document SVG source code and boolean operations set Inkscape apart from other vector art editors.

Inkscape's main motivation is to provide the Open Source community with a fully W3C compliant XML, SVG, and CSS2 drawing tool. Inkscape works natively in the Scalable Vector Graphics (SVG) file format. Inkscape's commitment to the open, standardized and accessible format of SVG ensures that Inkscape will maintain the highest level of compatibility with other SVG compliant applications, offering greater flexibility, stability and portability across multiple computing platforms.

Inkscape is available in packages for Linux, Windows and Mac OS X. Rapid development, regular updates and Inkscape's exceptional stability are helping it to become one of the most active and widely used desktop open source projects. The high level of development activity, tightly integrated with feedback from its user base ensures that Inkscape will be the standard open source vector art editor of the future.

1.2 SVG

1.2.1 Scalable Vector Graphics

Internet developers have long sought a way to present vector art on the web. Vector art on the web would allow for on-the-fly scalability of the images, of which raster based art formats like GIF, JPEG and PNG are incapable. Only the proprietary Macromedia Flash format has succeeded in gaining broad acceptance as a way to present scalable art on the web so far. In response, the World Wide Web Consortium (W3C) has proposed a standard format for describing vector art in a web-friendly way, using the Extensible Markup Language (XML) to specify the SVG format.

Unlike other file formats that store their information in a way that only machines can understand, SVG is based on the XML language, which is composed in plain text (ASCII) and can be open and read by any text editor, like Notepad, Vi, and SimpleText. While it is possible to create a drawing by writing in the SVG format directly with a text editor, this is not a very productive.

Inkscape allows artists to use a suite of tools to create SVG files visually, in a WYSIWYG (What You See Is What You Get) editor. While SVG is not yet widely supported in web applications, other programs, like Adobe Illustrator, CorelDraw, Sketch, Sodipodi and others are capable of creating and reading SVG files. Because SVG is an open standard format specified by the W3C, it encourages the highest level of compatibility amongst programs that are closely compliant.

1.2.2 SVG Goals

Scalable Vector Graphics file format is a language based on XML, a very famous recommendation, nowadays a standard, and Cascading StyleSheet, a powerful way to present things in web pages. A SVG file is ASCII text file that can be displayed and modified by any text editor. As it is not a very useable way to draw, some tools are trying to do it the best they can. Adobe Illustrator can export it well. Open source world can count on xfig or sketch, for example. But at this time, no real free SVG oriented software can be found. SVG advantages are vector ones: (anti)aliasing, free and safe scaling...). But SVG recommendation does more than that: it allows the creation of animation, and, using ECMAScript, interactivity.

To create SVG, we have already named some softwares: Illustrator, CorelDraw, Sketch, Xfig, Sodipodi, or "simply" vi, emacs. To display SVG, it is more difficult. Web Browser need a plug-in (Corel or Adobe's). Mozilla can be compiled with a native SVG support, but it is not perfect at this time. You can also use Amaya, W3C's browser. Free displaying software are now emerging: ksvg, for example. The Inkscape's original way of considering SVG can also be found in a standalone displayer, inkview, to be improved. Java supporters will like the excellent Batik, the actual reference in SVG rendering.

1.3 Interface

1.3.1 The Document Window

Inkscape is designed to be a simple interface that provides easy access to all of the tools an artist needs to create high quality vector art. The window represents six distinct areas with which the artists interact to select tools, edit the art, and manipulate object properties.

The default view of the interface is presented as:

- The Menu, bar at the top.
- The Tool Controls Bar, beneath the Menu
- The Tool Controls Bar, beneath the Tool Controls Bar
- The Toolbox, along the left side
- The Canvas, the main area bordered on the top and left with rulers
- The Status Bar, along the bottom

1.3.2 The Menu

As with most applications, the menu presents a selection of commands for creating files, saving files and other typical and specific program functions. The command categories in the menu are: File, Edit, View, Layer, Object, Path, Text, Help. These will each be described in turn later in this manual.

1.3.3 Command Bar

On this panel, specific commands can be activated by clicking on the appropriate icon, such as Save, New and Print, as well as some of Inkscape's other most commonly used commands. Each of these commands can be accessed via the Menu, however they are presented in the Tool Controls Bar for easy access.

1.3.4 Toolbox

Tools for drawing, selecting and editing objects on the Drawing Board. The tools are: Selector Tool  , Node Tool



, Zoom Tool, Rectangle Tool, Ellipse Tool, Star Tool, Spiral Tool, Pencil Tool, Pen Tool, Calligraphy Tool, Text Tool, Gradient Tool and Dropper Tool.

1.3.5 Tool Controls Bar

The Tool Controls bar displays tool options according to which tool is currently selected in the Toolbox. The icons that appear here change when a different tool is selected, and represent functions that relate to that specific tool.

1.3.6 Canvas

The work area for the document.

1.3.7 Status Bar

Includes Zoom Control, Coordinates Indicator, Layers, and Status Message Area

1.3.8 Additional Information

Les icônes de l'interface sont personnalisables avec un thème en utilisant le répertoire d'icônes. En plaçant un fichier "icons.svg" contenant toutes les icônes ou les fichiers individuels contenant les noms d'icônes dans le dossier ~/.inkscape/icons/, vos préférences seront respectées. Toute icône introuvable entraînera un retour au thème par défaut d'Inkscape.

Toutes les barres (outils, options, commandes) peuvent être déplacées.

1.3.9 See also

1.4 Context

With the number and complexity of commands available to Inkscape artists expanding almost daily, Inkscape maintains a simple interface, a high level of productivity and ease of use through context sensitive controls. Inkscape makes available to the artist the set of tools most used in a given circumstance, based on what the artist is doing at the time. The controls and options available are in context to the task at hand.

The Option Bar is context sensitive. The options available in the Options Bar depends on which tool in the Toolbox the artist has selected. Likewise, other menus are context driven.

With any tool selected, right click on an empty area of the Drawing Board. In the menu that appears, seven options are available: Undo, Redo, Cut, Copy, Paste, Duplicate, Delete. Select the Rectangle Tool and draw any rectangle shape on the Drawing Board. Right click on the rectangle and there are an additional seven options in the menu, these relating to the object that was clicked.

1.5 Dialogs

A dialog is a little window that appears and allows users to communicate with Inkscape. There are two types of dialogs: those that appear spontaneously due to a command's inner functionality; those that appear on demand. The former often have a confirmation role. For example they can tell you that data can be lost during a saving and ask you if you want to save in another format. This is the case for the Export as PNG command, for which the user has to define which part of the document may be exported and how.

The others appear when they are requested by the user. In this case, they are referred to as "window". These windows give access to manipulation and transformation options, but in a different way than the Options bar which gives options only for tools.

1.5.1 Additional Information

Dialog behavior can be set in the Inkscape Preferences dialog, available in the File/Inkscape Preferences menu.

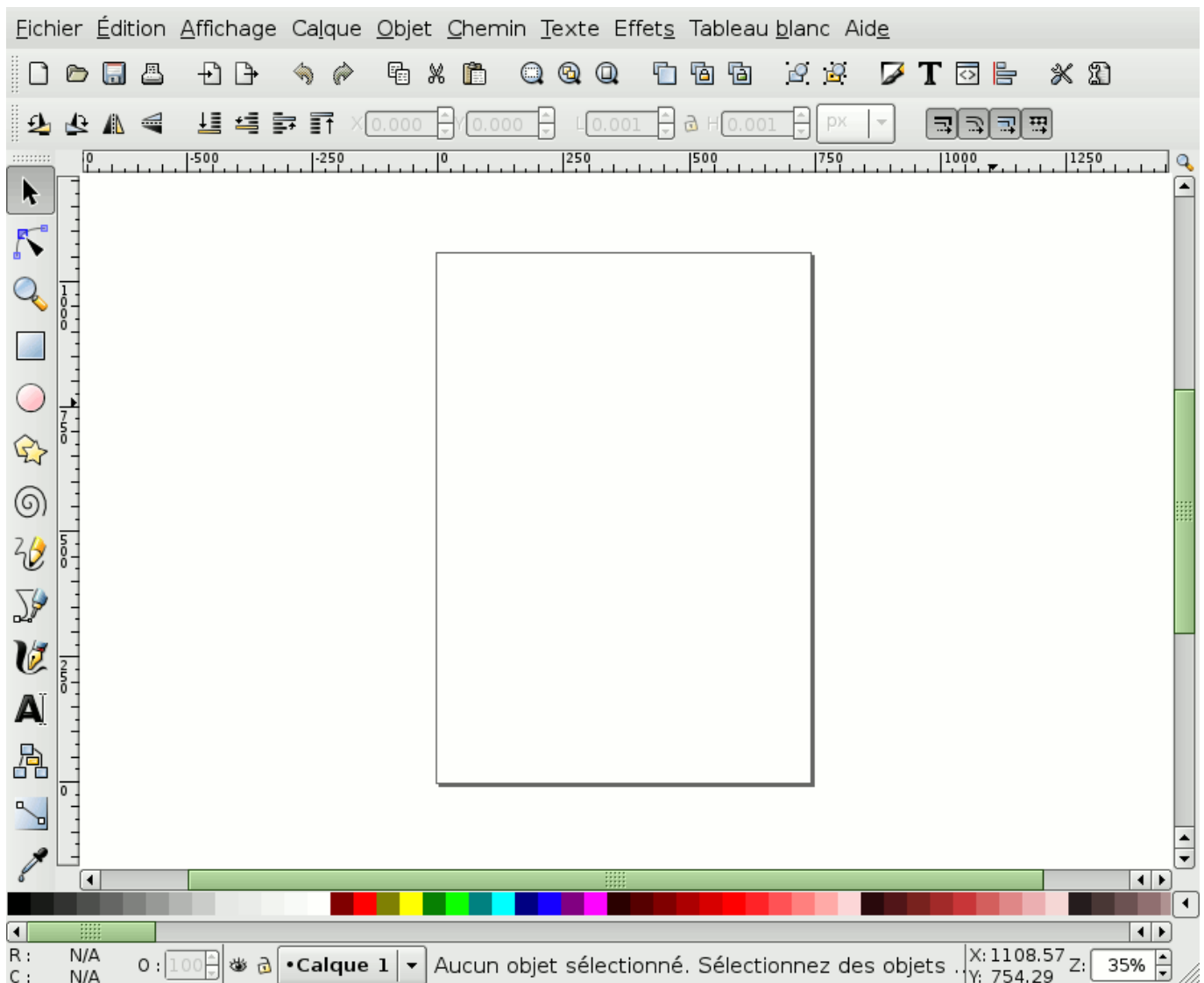
Geometry and position of the windows can be saved differently for each document by selecting the Save Window Geometry menu of the Inkscape Preferences dialog. This information will only be saved when the SVG file is saved in Inkscape file format.

1.6 Canvas

The central and most important part of the Inkscape interface is the work area where the document itself is created, called the Canvas. This space is defined by several properties that are permanent (work space, page, etc.), or temporary and optional (rulers, grid, etc.)

The large blank area of the document, bordered on two sides by the rulers, is referred to as the Canvas. The inner space of the document is bordered by a black line, shadowed on the right. This is a virtual border that is not part of the drawing and can be hidden using the File/Document Preferences menu, and selecting the Show Border option on the Page tab.

The Canvas is a virtual area representing the desktop on which the page is placed. The Inkscape artist can use the entire canvas to create objects, mix them and modify them, before introducing them within the page borders. The page borders represents the printable area of the document, as defined in the Document Preferences window.



Vue générale de l'interface d'Inkscape avec la présence d'un document et d'un espace de travail l'encadrant.

1.6.1 Navigating

To navigate in the Canvas, use the scrollbars placed on right and at bottom of the window. However, Inkscape offers several other methods for navigating the Canvas, and they can often be faster and more productive.

1. Click with the central mouse button on an empty space in the Canvas and drag, keeping the button down.

2. Use the mouse wheel to scroll vertically.
3. Use the mouse wheel with Shift to scroll horizontally.
4. Use Ctrl+arrows (keep pressed to speed up the scrolling).

1.7 Rulers

The rulers are graduated lines placed on top and left of the canvas. The first is called "horizontal" and the second "vertical". Graduations represent distances and are expressed in units that can be set in the Units option of the Page tab of the File/Document Preferences window.

When mouse is over the canvas, two triangles appear in the rulers to show its X and Y coordinates, relative to the page's bottom left corner. Those coordinates are also displayed in the Status Bar (at the bottom of the document window) on the left, near the Zoom Control.

1.7.1 Additional Information

The page border is referred to as the "canvas border" in the Page tab of the Document Preferences window. This is in error. It should be "page border," not "canvas border."

1.8 Guides


1.8.1 Overview

Guides are user-defined magnetic lines. Using guides makes object alignment easy. To use guides, click and drag from the rulers to the point where the guide is to be inserted and release. Clicking and dragging from the horizontal ruler produces a horizontal guide. Clicking and dragging from the vertical ruler produces a vertical guide.

1.8.2 Usage

To use this tool correctly, one should respect the following steps.

1.8.3 Moving Guides

When the Selector tool  is active, passing the mouse over a guide will change its color. When the guide turns red, click and drag the guide.

1.8.4 Deleting guides

To delete a guide, just drag it to the appropriate ruler with the Selector tool .



1.8.5 Guide Visibility

To make guides invisible, without deleting them, select View>Guides from the Menu Bar. The keyboard shortcut for toggling guide visibility is Shift+I (hold shift and press the pipe key, which is usually paired with the backslash key.)

1.8.6 See also


[View/Guides](#)

[Guide Options](#)

1.9 Units

Units are set in the Units are set in the [Document Preferences](#) window, and are saved with the document. Therefore, an Inkscape artist can work in pixels for one document, and in mm in another, without having to switch the document preferences more than once for each document. The Default template uses the px unit. Two other templates, `default_mm` and `default_pt` are included in the selection of templates available in the `Menu>New` command.

The document units set in the Document Preferences window:

- apply to the rulers and the Status Bar coordinates
- are preselected in all units menus, such as the Tools Control Bar for the Selector tool 
- apply to the grid. Grid lines are 1 document unit apart by default

1.9.1 See also

[Document Prefs and guides](#)

1.10 Keys

Shortcuts are easy ways to access tools and command without without the mouse or menus. It increases the work speed. To improve this more, Inkscape allow the user to customize these shortcut via an xml file placed in `share/keys`, that can be edited. Moreover, Inkscape also includes several key templates that help the user to choose his key-profile:

inkscape.xml Inkscape file

default.xml Copy of the Inkscape.xml. it is the one Inkscape uses at launch time.

xara.xml Inkscape port of Xara's shortcuts (there are few comparing to Inkscape).

To activate a key-profile, just copy the template you want in `share/keys` and rename it as `default.xml`

1.10.1 Additional Information




Chapter 2

Utilities

2.1 Selector




2.1.1 Overview

The Selector  is used to select objects on the canvas and can be used to move and position objects with the mouse. Click once on an object with the Selector  to select it, and the object will be framed with a bounding box marked with a black, dashed line and scale handles. Click again on the same object and the scale handles will change to rotation and skew handles. If the object is part of a group, the group will be selected, and dragging the object handles will transform the group. Shift-Click objects to add objects to selection. Double click an object with the Selector  and the tool will change to the context appropriate tool to edit the object.

2.1.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* 
- *With Shortcut:* F1

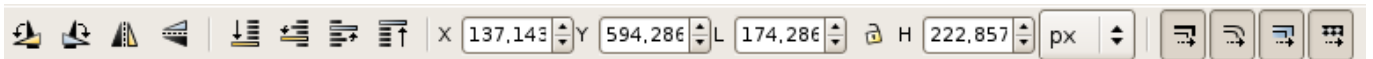
2.1.3 Modifiers

Shift: adding objects to selection Clicking with **Shift** enables to add an object to the selection in order to modify them simultaneously.

Ctrl: constraint move Dragging an object or several objects with **Ctrl** enables to add to keep them align on an axis using the snap options.

Alt: touch selection While dragging the mouse, **Alt** enables to add to selection all object that have been dragged across. Inkscape displays a temporary red line that show the mouse path and that is hidden as soon as the mouse button is released. For this option, Alt has to be pressed before and while dragging.

2.1.4 Options







2.1.5 Additional Information

Rubberband selection is made by dragging a rectangle over several objects, i.e. click at one place and keeping pressed move the mouse. Inkscape displays a rectangle in which all the placed object will then be selected.


2.2 Node

2.2.1 Overview

Like the Selection tool , the Node tool  has an essential role in Inkscape and in general in any vectorial editing application. This tool makes it possible to activate one or several node, as well as the control points so as to be able to precisely modify the aspect of forms or curves. Nodes are the points along the path that define the path's shape. Node handles extend from the node when the node is selected and define the direction of the path segments originating from that node. The primary function of the Node tool  is to manipulate the position of nodes and node handles that make up all paths in an Inkscape drawing. With the Node tool , an Inkscape artist can click and drag nodes to different positions, and manipulate the node's handles in order to change the shape of the path.

2.2.2 Usage

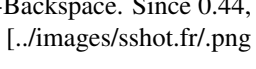
This command can be called by different ways including:

- *From the Toolbox:*  [../images/icons/draw_node.png not found]
- *With Shortcut:* F2

To use this tool correctly, one should respect the following steps.

2.2.3 Options

Add Node Creates a new node between two selected nodes. You can also just click on the path at the right place.

Subtract Node Removes selected nodes and joins adjacent nodes. it is also possible to Ctrl-Del or Ctrl-Backspace. Since 0.44, there is an addition deletion shortcut that preserves path's shape: Ctrl-Alt+ Click on the node.  [../images/sshot.fr/.png not found]

Join Nodes Combines two end nodes into one node on a continuous path. The Shift-J can also be used. Moving the mouse over one node, preserve the position of it, so that only the other node is moved.

Add Segment Adds a path segment between to open nodes.

Remove Segment Deletes the path segment between two selected nodes, leaving the nodes open.

Break Node Splits a single node into two nodes in the same position. The nodes can then be moved apart.

Convert to cusp Changes one or more selected nodes into cusp nodes. Node handles can then be moved independently of each other.

Convert to smooth Changes one or more selected nodes into smooth nodes. Also available by Shift-S. But each handle can have different lengths.

Convert to symmetric Changes one or more selected nodes into the symmetric type. Also available by Shift-Y. Handles cannot have different lengths.

Convert segment to straight Changes one or more selected segments (two adjacent nodes) into a straight path.

Convert segment to curve Changes one or more selected segments (two adjacent nodes) into a curved path.


Object to Path Converts an object that is not already a path, like a Live Shape or a Text object, to path. This command effectively creates "outline" text, removing dependency on installed fonts.

Outline Path Creates an outline of a path, creating combined paths separated by the distance of the stroke.

Invert Node selection The ! key inverts node selection in the current subpath(s) (i.e. subpaths with at least one selected node); Alt-! inverts in the entire path. (This is similar to how these keys work in Selector, with current subpath(s) instead of the current layer.)

2.2.4 Modifiers

Multiple select Shift allow to select successively several nodes.

Near selection Clicking on a selected path selects the two nodes closest to the click point. Shift-Click adds or removes these two nodes to the node selection (when only one path is selected; otherwise Shift-Click works as in Selector ).

Adding nodes Double click or Shift-Alt-Click anywhere on the selected path (even if it is under other objects) creates a new node at the click point, without changing the shape of the path.

Tab Select next node

Shift Tab Select previous node

2.2.5 Additional Information

When an object is selected handles appear making it possible to handle the shape of the object in an intuitive and precise way.

You can switch the not-yet-finalized (red) segment of the path being drawn from curve to line (Shift-L) or back to curve (Shift-U).

2.2.6 See also

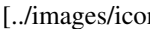
[Manipuler les noeuds et points de contrôle](#)

2.3 Zoom

2.3.1 Overview

2.3.2 Usage

Cet outil peut être appelé de différentes façons comprenant:

- *From the Toolbox:*  [../images/icones/draw_zoom.png not found]
- *With Shortcut:* F3
- *With Shortcut:* Shift-Middle Button-Drag

2.3.3 Modifiers

Shift Permet de diminuer le facteur d’affichage.

Cet outil ne possède aucune option

2.3.4 Options

2.3.5 Additional Information

Il est possible d’utiliser l’outil Zoom en encadrant une zone dessinée, en cliquant à l’un de ses coins, en glissant la souris par-dessus et la relâchant de l’autre côté de la zone souhaitée. Dans ce cas, Inkscape Zoom directement de manière à ce que le rectangle virtuel ainsi réalisé occupe tout l’espace de la fenêtre de document.

2.3.6 See also

[paramètres de zoom](#)

2.4 Live Shapes

2.4.1 Overview

In Inkscape, Live Shapes are paths created with special tools that have special properties that can be revised after the shape is initially drawn. It maintains these editable properties until the Live Shape is converted into a normal closed path shape with the Convert To Path command.

With live shapes it is possible to create a wide variety of regular shapes including rectangles with rounded corners, pie wedges and arcs, polygons and spirals. With Live Shapes, the properties of these special objects can be manipulated on canvas or in the Tool Controls bar to precisely transform and tweak the shapes.

2.5 Rectangle

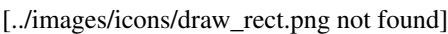
2.5.1 Overview

With the Rectangle, one can draw rectangles and squares in the current document.

Rectangles have two resize handles in the opposite corners (in addition to the rounding handles in the third corner). Dragging the resize handles with Ctrl snaps the rect so that either its width, height, or proportion is preserved. Shift-Click a rounding handle removes rounding; Ctrl-Click makes rounding radii equal.

2.5.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* 
- *With Shortcut:* F4

To use this tool correctly, one should respect the following steps.

2.5.3 Modifiers

Ctrl constraints rectangle sides so that they have the same value, creating a square.

Shift Draws the shape from its center and not from the upper left corner.

2.5.4 Options

2.5.5 Additional Information

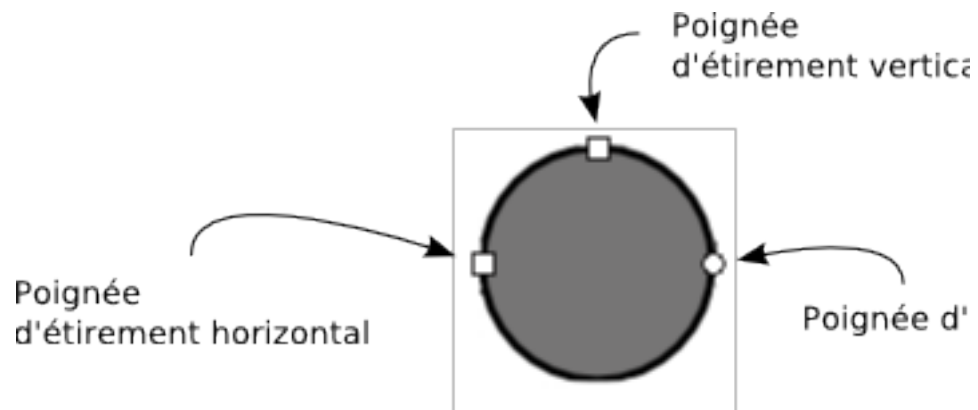
2.5.6 See also

2.6 Ellipse

2.6.1 Overview

With the Ellipse tool, the Inkscape artist can draw an ellipse, circle, or arc. As a Live Shape, the object created with the Ellipse tool can be converted from an ellipse to an arc, and can be transformed into any elliptical shape.

When the ellipse is first drawn with the Ellipse tool, there are three edit handles, top, left and right. The top and left handles control the horizontal and vertical dimensions of the shape. The right handle edits the arc of the shape. Dragging the right handle with the Ellipse tool in either direction, horizontal or vertical, will start an arc. When the tool is moved inside the bounds of the shape (the whole ellipse) the arc will be open. When the tool is dragging the arc and is moved outside the bounds of the shape, the arc will be closed. Holding the Ctrl key while dragging the arc control enables snapping at angles as specified in the Inkscape Preferences window.



2.6.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/sshot.fr/ellipse_options.png not found]
- *With Shortcut:* F5, E

To use this tool correctly, one should respect the following steps.

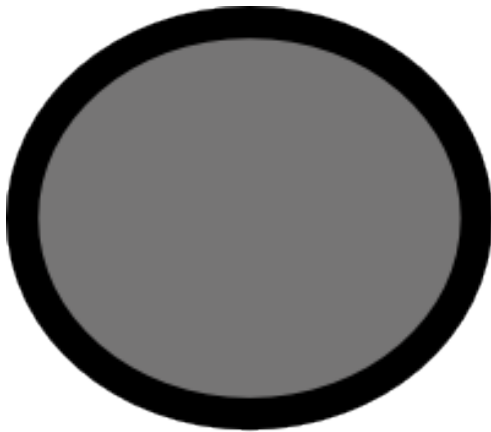
2.6.3 Modifiers

- With **Ctrl** pressed, you do not draw an ellipse, but a circle.
- **Shift**: Draws the shape from its center in order to make it still during the drawing.

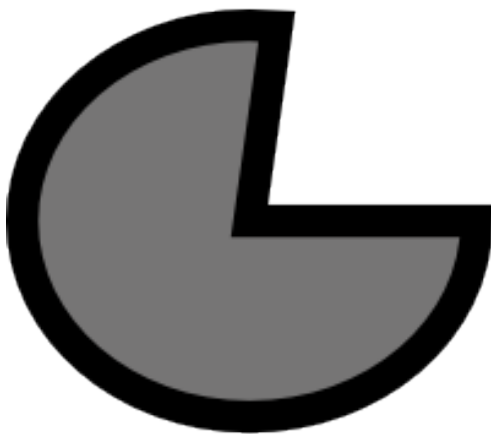
2.6.4 Options

2.6.5 Draw arcs

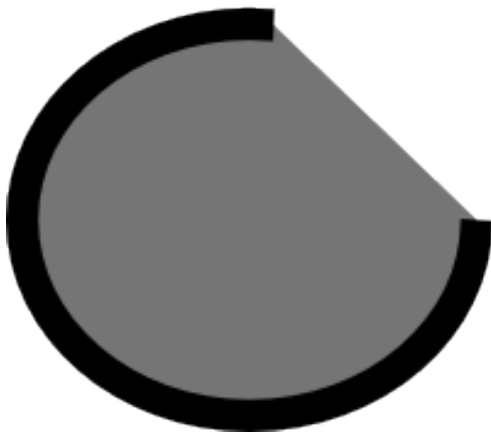
Drawing arcs can be done in 2 ways. If you want a closed arc, drag the arc handle outside. If you want it open, drag the same control point inside.



Cercle



Cercle, poignée déplacée
par l'extérieur



Cercle, poignée déplacée
par l'intérieur

2.6.6 Additional Information

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

2.6.7 See also

2.7 Star

2.7.1 Overview

The Star tool is one of the special class of tools that create Live Shapes. Live Shapes are objects that have special properties that can be edited after the object has been drawn. With the Star tool, the Inkscape artist can draw polygons and star shapes. As a Live Shape, the object created with the Star tool can be transformed to have any number of sides or points, the length and balance of the points can be altered, and the base and tip points rounded.

2.7.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* `[../images/icons/draw_star.png not found]`
- *With Shortcut:* *.

To use this tool correctly, one should respect the following steps.

2.7.3 Modifiers

Ctrl

2.7.4 Options

`[../images/sshot.fr/star_options.png not found]`

Branches Allows to define the quantity of branches which the form will contain. This parameter can be modified a posteriori using the same field by selecting the tool or using the contextual menu of the star.

Polygon Allows to make so that the drawn form does not consist of branches, but of simple segments joining the equidistant corners applied in accordance with the number seized in the preceding field.

Proportion Allows to define the dimension of the center of star in report/ratio in the final dimension of drawn star. This parameter accepts a quantified adjustment ranging between 0 and 1.[screenshots of various adjustments]

Roundness This adjustment authorizes the deformation of the branches and sides of the object drawn according to more or less accentuated curves'. To note, the accepted values go from -100 to 100.

Default Reposition the adjustments by default as defined by the application.

Random The Randomization control for the Star tool lets you set the amount of random displacement of the star's tips and (for rounded stars) curve handles. (Alternatively accessible via Alt+dragging a star handle on canvas.) A little randomization makes a star less regular, more humane, often funny; strong randomization is an exciting way to obtain a variety of crazily unpredictable shapes. Unleash your imagination!

2.7.5 Additional Information

The star is drawn from its geometrical center that don't move during th drawing of the shape thanks to the mouse.

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

2.7.6 See also

Modifications de formes de base

2.8 Spiral

2.8.1 Overview

The Spiral tool is one of the special class of tools that create Live Shapes. Live Shapes are objects that have special properties that can be edited after the object has been drawn. With the Spiral tool, shapes of spiral arcs can be drawn. The spiral drawn with the tool has two handles, one on either end of the shape's path. Clicking and dragging the inner-most handle with the spiral tool will change the interior radius of the arc, and the handle on the outer-most end of the path edits the number of turns of the spiral.

2.8.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/draw_spiral.png not found]
- *With Shortcut:* F9, I

To use this tool correctly, one should respect the following steps.

2.8.3 Modifiers

Options

This tool or command has no modifier. [../images/sshot.fr/spirale_options.png not found]

Revolution Defines the quantity of turn that will the sipral have;

Expansion

Rayon intérieur

Ellipses have two additional handles at the top and left extremities for resizing the ellipse around its center. Drag them with Ctrl or Ctrl+click them to make a circle. Shift+click the arc/segment handles to make the ellipse whole.

2.8.4 Modifiers

With spirals, dragging the outer handle now rolls/unrolls the spiral from the outside, similar to the inner handle. To roll/unroll with fixed radius, drag the outer handle with Alt; to scale or rotate the spiral, drag it with Shift. Alt+dragging the inner handle adjusts the spiral divergence; Alt+click zeroes divergence; Shift+click on the inner handle zeroes inner radius (moves the handle to the centre).

2.8.5 Additional Information

It is always drawn from its center.

Max roll number is set to 1024.

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

2.8.6 See also

2.9 Pen Tool


2.9.1 Overview

With the Pen Tool, the Inkscape artist creates freehand paths by drawing directly on the canvas in the desired curves. Inkscape evaluates the line or shape drawn by the user and produces nodes to form the path. After the path is drawn, the nodes of the path

can be edited with the Node tool , like other paths.

2.9.2 Usage

This command can be called by different ways including:

- *From the Toolbox:*  [../images/icons/draw_pen.png not found]
- *With Shortcut:* **B**, **F6**

To use this tool correctly, one should respect the following steps.

2.9.3 Modifiers

Options

While drawing a path, you can now move the last node you created by the same keys as in Node tool: arrows with **Shift** (for 10x displacement) or **Alt** (screen pixel displacement) modifiers.

You can switch the not-yet-finalized (red) segment of the path being drawn from curve to line (Shift-L) or back to curve (Shift-U), again the same shortcuts as in the Node tool.

2.9.4 Additional Information

It is possible to close the line drawn while returning towards the initial point. When the mouse is close to this point, this one is coloured in red to specify that to release it mouse at this moment involves the closing of the form. In this case, the filling will not be carried out any more but inside strict of the line.

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

2.9.5 See also

2.10 Path

icône de l'outil Plume

2.10.1 Overview

The Pen tool makes it possible to draw features and lines in the image in progress. These lines follow exactly the properties defined by the nodes and the points of control. Contrary to the tool Pencil, the Feather does not follow displacements of the mouse but makes it possible to define the line by successive clicks (layout of straight lines), sometimes accompanied of slipped by mouse (creation of curves). The great force of this tool lies in the precision, continuity and with the perfect smoothing of the curves obtained. It is the tool of the creation of nodes and points of control par excellence.

2.10.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/draw_pen.png not found]
- *With Shortcut:* Shift-F6

To use this tool correctly, one should respect the following steps. Boîte à outils:

2.10.3 Modifiers

This tool or command has no modifier.

2.10.4 Additional Information

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

2.10.5 See also

2.11 Calligraphy

2.11.1 Overview

This tool, make from Dynadraw program, implements a dynamic drawing technique that applies a simple filter to mouse positions. Here the brush is modeled as a physical object with mass, velocity and friction. The mouse pulls on the brush with a synthetic rubber band. By changing the amount of friction and mass, various kinds of strokes can be made. This kind of dynamic filtering makes it easy to create smooth, consistent calligraphic strokes.

2.11.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/draw_calligraphy.png not found]
- *With Shortcut:* **CtrlF6**

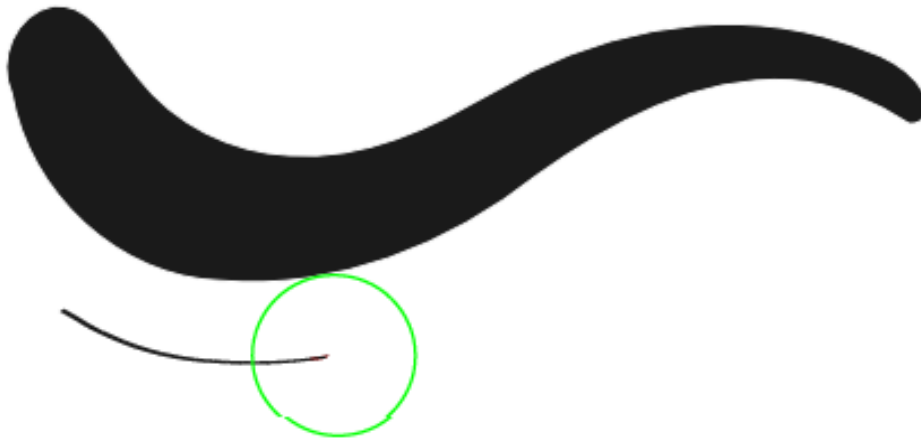
To use this tool correctly, one should respect the following steps.

2.11.3 Modifiers

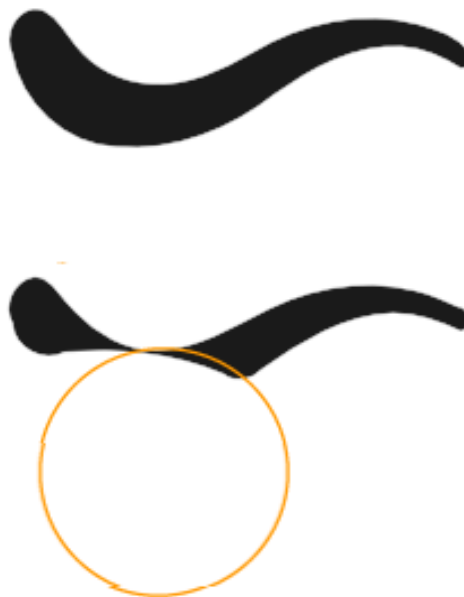
left arrow/right arrow adjust width

up arrow/down arrow adjust angle

Ctrl tracks a guide path, allowing to hatch quickly and uniformly and at the same time giving you sufficient manual. First need to select a path, then switch to Calligraphy and press Ctrl near that path. Moving the mouse displays a circle that shows the distance between the future path and the guide one. Click and move to draw following the tracked path.



Alt (or Alt+Shift) **Alt** activates the thinning option. With this you can click-drag the mouse over any calligraphy path and refine them even if they have already been drawn. Correspondingly, **ShiftAlt** dragging makes selected paths thicker in places



where you touch them.

Home Set the width to minimum, i.e. 1.

End Set the width to maximum, i.e. 100.

2.11.4 Options

Calligraphy options can be found in the option bar:



Mass Length and frequency of the segments composing the line. values may be set from 0 to 1. 'mass' affects how fast the curve reacts to blade movement

Thinning The new Thinning control tells how the width of the stroke depends on velocity. It can take values from -1 to 1; the value of 0 gives a constant width pen, values greater than 0 make fast strokes thinner, values less than 0 make fast strokes broader.

Résistance permet de définir la façon dont l'outil interprète les mouvements de la souris (exemple: résistance=0 et un déplacement rapide souris permet de générer des courbes rapides selon des plains et déliés automatiques).

Angle et Largeur comme leur label l'indique.

Fixation The new Fixation control defines how much the pen angle depends on the stroke direction. At 0, the pen is always perpendicular to the stroke (this gives uniform stroke width); at 1, the pen is fixed at the angle set in the Angle control (this gives maximum width contrast depending on stroke direction, just as with a real flat calligraphic pen). (Previously, this parameter was set to 0 and not changeable, so Angle had no effect whatsoever.)

Tremor It will affect your strokes producing anything from slight unevenness to wild blotches and splotches. This significantly expands the creative range of the tool by breaking the smooth aspect of the drawn lines. the creative range of the tool.

Tremor Adjustable in the Controls bar from 0.0 to 1.0, it will affect your strokes producing anything from slight unevenness to wild blotches and splotches.

Trace background When on, the width of your pen depends on the lightness of the background under the stroke in each point, so that white translates into the minimum stroke width (1) and black translates to the maximum (which is set by the Width parameter). This can work alone or in combination with pressure sensitivity, depending on whether the Pressure button is also toggled.

2.11.5 Additional Information

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

For more informations please read the Calligraphy tutorial available in Inkscape Help menu.

2.11.6 See also

[Transformations](#)

2.12 Paint Bucket

2.12.1 Overview

The new Paint Bucket tool works exactly as you would expect: click in any area bounded on all sides and it will fill it with color. Being a vector tool, however, Inkscape's Paint Bucket just creates a new path that "fills in" the area in which you clicked.

It is important to note that the tool is perceptual, not geometric. That is, when looking for the boundaries around the point you clicked, it takes for such boundaries any visible color changes. This means that filling will stop at gradients, blurs, and even the color boundaries in imported bitmaps, but will ignore any paths or other objects that are fully (or almost) transparent or for any other reason do not stand out from the background. In short, it will work exactly as if you were filling a rasterized version of your image in a bitmap editor like Photoshop or GIMP - but will give you a vector object to work with.

For example, now you can scan a pencil sketch, import the bitmap into Inkscape, and quickly fill all its cells with colors even without tracing the bitmap first. This is a very convenient and interactive way of digitizing your paper drawings, making the traditional bitmap tracing unnecessary in many cases.

2.12.2 Usage

This command can be called by different ways including:



- *From the Toolbox:*
- *With Shortcut:* Shift-F7,

To use this tool correctly, one should respect the following steps.

1. Import a bitmap via File/Import.
2. Switch to PaintBucket tool and define colors.
3. Click on an area upon the bitmap. The tool will analyze the inner shape and produce a svg one from that.
4. If you need to fill several areas, click and hold **Alt** in one of the areas, drag the cursor through the other areas, release the cursor, and all of the areas you've touched are filled.

2.12.3 Modifiers

Shift+click performs filling from the click point and then unions the resulting path with the selected path. This way, if your first attempt did not fill in all of the desired area, you can Shift+click the remaining corner to fill it in separately and combine the result with the result of the previous fill.

Ctrl+click on an object simply changes that object's fill to the current fill color of the tool, and Shift+Ctrl+click changes the stroke to the current stroke color.

Alt+drag performs the fill operation from all points along the drag path. This becomes very useful if you have a series of similarly-colored yet separated areas.

2.12.4 Options



Tolerance (set in per cent units) controls how large must be color difference at a point (compared to the initial click point) to stop the fill. Zero tolerance means only the area of strictly the same color will be filled; the larger the tolerance, the easier it will be for the fill to leak into adjacent different-color areas. The default value is 10%.

Shrink/Grow You can control the amount of inset/outset to be applied to the created fill path. Setting a positive outset causes fill paths to be larger than the filled bitmap area (good for eliminating anti-aliasing errors), while setting a negative outset causes the path to be smaller. This works the same as the Outset and Inset path commands.

Fill By Paint Bucket's perceptual fill can use either all visible colors or specific color channels. You can restrict the fill algorithm to the following channels:

1. Red
2. Green
3. Blue
4. Hue
5. Saturation
6. Lightness
7. Alpha

2.12.5 Additional Information

Internally, the tool works by performing a bitmap-based flood fill on a rendered version of the visible canvas, then tracing the resulting fill using potrace and placing the traced path into the document.

It places the rendered path onto the current layer, so you can have a layer on top (for example, "Inks") and select the layer below ("Colors") and do the fills so that they always appear below the Inks.

The resolution of the bitmap image used to perform the trace is dependent upon your current zoom level -- the more zoomed in to an area that you are, the higher the resolution of the bitmap-based flood fill. So, if you are got a fill that is too imprecise, has rough corners, or don't go into small nooks and appendices where it is supposed to go, just undo, zoom in closer and repeat filling from the same point. Conversely, if the fill leaks out through a small gap, zoom out to make the gap less visible and fill again.

Like all object-creating tools, the Paint Bucket may use the last-set style for the objects it creates (this is the default), or it can use its own fixed style. You can switch between these modes on this tool's page in Inkscape Preferences (**CtrlShiftP**).

2.12.6 See also

[Bitmap Trace](#)

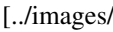
2.13 Text

2.13.1 Overview

The text tool, as its name indicates it, makes it possible to write text inside the image. It can be modified by a [window](#) and a [menu](#) which allows to change the aspect of the characters or their behavior with respect to other elements of the drawing.

2.13.2 Usage

This command can be called by different ways including:

- *From the Toolbox:*  [../images/icons/draw_text.png not found]
- *With Shortcut:* F7

2.13.3 Modifiers

When you have some text selected:

- Pressing Ctrl+B/Ctrl+I applies bold/italic to the selection.
- The TextAndFont dialog applies style to the selection.
- The Cut, Copy, and Paste Style commands apply only to the selection.
- Kerning keys (Alt+arrows) shift the selection leaving the rest of the text in place (i.e. insert the opposite-directed kerns at the start and the end of the selection).
- Letterspacing keys (Alt+<, Alt+>) adjust letterspacing only within the selection.
- Rotation keys (Alt+[, Alt+]; Ctrl+[, Ctrl+]) rotate all characters in selection.

2.13.4 Additional Information

If instead of clicking with the tool in the page, one click-and-drag, a rectangular box is generated. The written text will be limited to this box thanks to automated carriage returns. To force the text in more varied shapes, refer to [Flow into Frame](#) page.

Available fonts for this tool are those available on your system. These fonts are not integrated into the document at the the saving (their operation is identical to that of the Web pages). It is thus advised to convert into curve the texts included in images intended to be viewed on other stations that that which was used to create them.

The text can be transformed like all the other forms of Inkscape, using the Transformations window or of the handles of selection. When the text is written from a box, this one is scaled in the same proportions.

Double-clicking a tool button calls up the Preferences dialog open on the page of that tool.

If you scale using the Select and Transform Objects Tool and modify a text object using its control handles, the font size is changed accordingly in the Text and Font dialog.

Pressing Ctrl- U will toggle to Unicode

2.13.5 See also

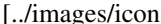
[Text Properties](#)

2.14 Gradient tool

The Gradient tool allows the progressive passage of a color to another. It can be used on any shape, closed or opened, as a filling. Any number of selected objects can simultaneously display handles and direction lines for the linear and radial gradients in their fills or strokes. You can drag these handles directly in the drawing, to interactively adjust gradient positions.

2.14.1 Usage

This tool can be called by different ways including :

- *From the Toolbox:*  [../images/icons/draw_gradient.png not found]
- *With Shortcut:* Ctrl-F1

To use this tool correctly, one should respect the following steps.

1. Activate the tool by using one of the method of activation;
2. Select an object in your page.
3. Select the gradient Tool.
4. In the Options bar, just tell if the gradient will be linear or radial and then if it applies to fill or stroke.
5. Place the mouse at the place where the gradient must start and slip it in the sense that you wish, Inkscape will respect this orientation.
6. Slacken the mouse when the range is appropriate to you.

2.14.2 Modifiers

This tool or command has no modifier.

2.14.3 Options

For more information on gradient properties, please refer to (?)

2.14.4 Modifiers

- Dragging with **Ctrl** will snap the angle of the linear or radial gradient to the user-settable angle increments (default is 15 degrees). A center of a radial gradient, dragged with **Ctrl**, will be constrained to horizontal and vertical movement relative to its previous position.
- Dragging with **Ctrl-Alt** will move a handle along the gradient direction (for linear), radius (for radial), or their perpendiculars, allowing you e.g. to stretch or squeeze a linear gradient without disturbing its angle.
- Dragging with **Ctrl-Shift** will scale the entire linear or radial gradient around its center.

2.14.5 Additional Information

Any gradient handle, if dragged close to a handle of another gradient, will merge with that handle (drag with **Shift** to prevent merging). Dragging such a merged handle will adjust any number of gradients attached to it. To separate merged handles, drag them away one by one with **Shift**.

2.15 Dropper

2.15.1 Overview

The Dropper Tool is used to select an object's fill or stroke color by sampling the color of an area of the canvas. The color selected is the single point at the center of the cross at the end of the Dropper tool icon. To use the Dropper tool, select the object to paint

2.15.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/.png not found]
- *With Shortcut:* F7

2.15.3 Modifiers

This tool or command has no modifier.

2.15.4 See also

2.15.5 Modifiers

Alt-Click picks the inverse of the color at point (works with dragging and Shift too)

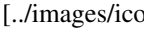
2.16 Connector

2.16.1 Overview

The Connector tool is a new way of creating and rerouting connectors, as well as marking objects "ignored" or "avoided" for the purpose of routing connectors. Connectors are lines drawn between objects, that stay connected to the objects as objects are manipulated. Objects on the canvas have an "connector-avoid" property, which when set causes connectors to automatically route around the object.

2.16.2 Usage

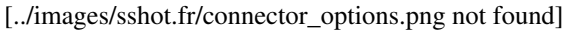
This command can be called by different ways including:

- *From the Toolbox:*  [../images/icons/connectors.png not found]
- *With Shortcut:* O or Ctrl-F2

2.16.3 Modifiers

This tool or command has no modifier.

2.16.4 Options

 [../images/sshot.fr/connector_options.png not found]

Ignore objects This option can be set via the first two icons of the bar. The first one allow the the connector to rearrange so that it can be in between objects. The second button is used to make the connectors insensible to these objects (default).

Spacing Spacing allows to add a margin between the connectors and obstacle objects when the first option of the bar is on.

2.16.5 Additional Information

Imported bitmap pictures can also be used with connectors.

Even if a connector is created by clicking in the object center point, the connector line is visible only outside the object itself.

2.16.6 See also

Chapter 3

Menu: File

3.1 Inkscape and files

Like any application, Inkscape provides various access methods to the files: opening, importation, recording and export being the principal ones. The small file is the site privileged to find these actions even if the majority of them have short cuts so much they are essential.

3.2 Create a New Document

Icône de la fonction Créer un document

3.2.1 Overview

The creation of document is the first essential step, without which nothing can be done. This command creates a fresh page on which all the operations of drawing could be carried out. The File/New menu shows most common file sizes. One can select one of these or choose Default.

When a new document is created, a new instance of Document window is opened, with its various properties and bars. A dialog appears to set the properties of the page. Its default settings correspond to an A4 page in portrait, according to the template in the directory `share` (under Linux, generally `/usr/local/inkscape/share/templates`). The name of this template is `Default.svg` and can be replaced by a custom file which will contain personalized options such as the size, the edge, the zoom, etc.

3.2.2 Usage

This command can be called by different ways including:

- *From Document menu::* File/New
- *From the command bar:* [`../images/icons/file_new.png` not found]
- *With Shortcut:* Ctrl-O

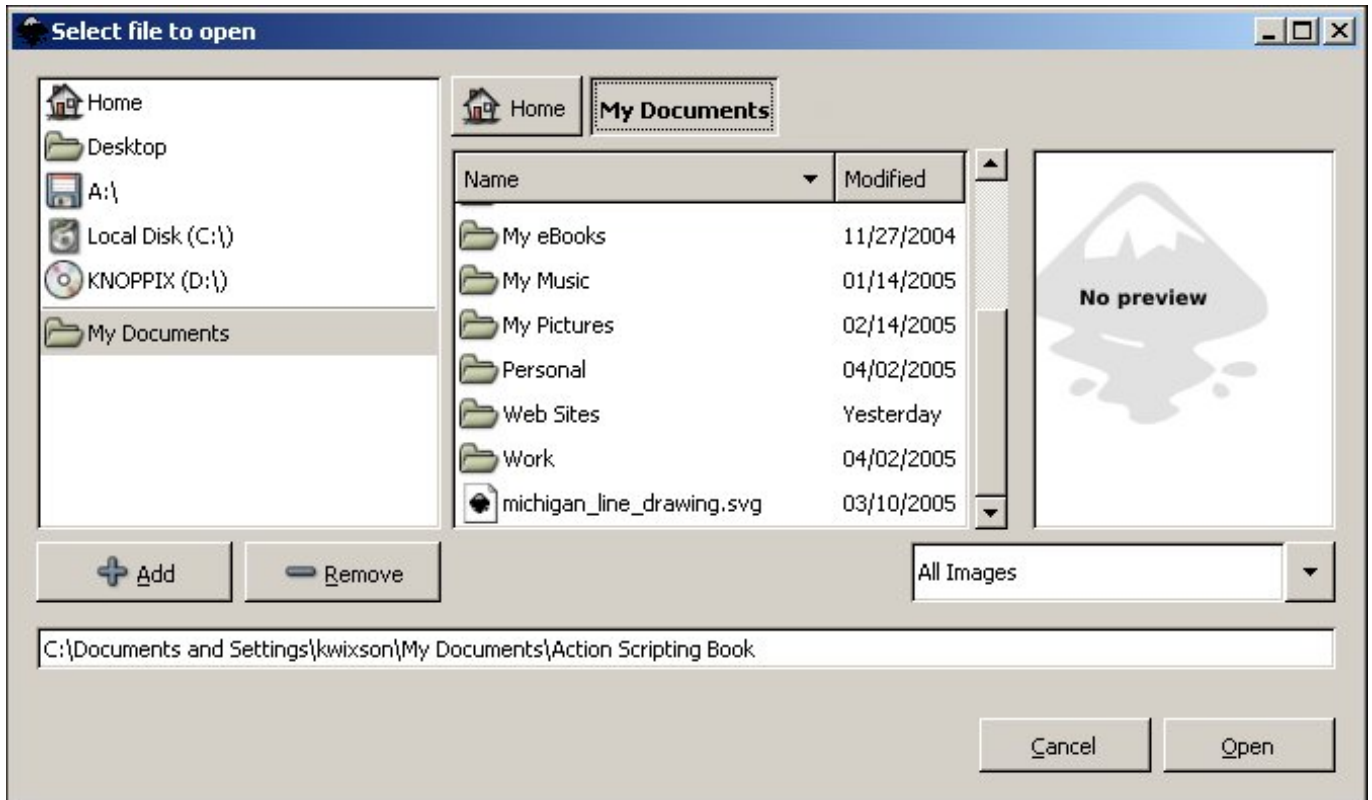
3.2.3 Additional Information

To change the size of the document after its creation, please refer to [Document preferences](#) window.

When launching Inkscape, a new document is automatically generated. To work on an existing document, use the command [File/Open](#).

In order not to lose finished work, it is necessary to use the [save](#) command.

3.3 Open a Document



3.3.1 Overview

The second way of working in Inkscape is to modify an existing SVG document. The opening allows several things:

- to improve an old document to which modifications need to be made;
- to recover certain parts of a document so as to re-use them in another;
- to analyze the way in which an image was created in particular when this opening is followed of a posting of source code using editor XML of Inkscape;
- to prepare the export of the image in a new format.

The list of folder shortcuts in the Open dialog includes the folder with Inkscape's SVG examples for easy access. Similarly, the Save dialog has a shortcut for the user's own templates dialog making it easy to save the current document as a template (if saved as default.svg, it will be loaded every time you run Inkscape or create new document with Ctrl+N; with any other name, it will be added to the File > New submenu).

3.3.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Open
- *From the command bar:* [../images/icons/file_open.png not found]
- *With Shortcut:* Ctrl-O

3.3.3 Additional Information

Microsoft Windows users may be unfamiliar with the dialog windows in Inkscape. The design of the dialogs are based on standard layouts in the GNOME windowing environment often used on Linux computers. It is useful for Windows users, who are accustomed to placing files in the "My Documents" folder to locate the folder and click the "Add" button in the Open dialog to make navigation of the file system on Windows easier. Remember that the "My Documents" folder is usually located at "C:\Documents and Settings\username\My Documents" or the "My Documents" folder can be selected from the "Home" directory in the Open dialog. The "Home" folder is the "C:\Documents and Settings\username\" directory in Windows.

The image is displayed in a new window. Working on this one will be completely separated from working on other images. However, it is possible to exchange part of drawing by simply Copy/Paste.

This menu can perfectly open SVG files, whatever they are plain or Inkscape type. Using any other format may cause loss.

3.3.4 See also

Available file types in Inkscape

Import

3.4 File Formats Inkscape Can Open

Inkscape opens or exports a growing number of image types. The knowledge of this list ensures the user will understand the possibilities of exchanging the images between Inkscape and other applications.

.AI (Adobe Illustrator)

.DXF Inkscape can save and edit simple DXF files.

.ODG (Open Document Format) Graphics made in OpenOffice Draw can easily be modified in Inkscape.

.Sk (Sketch)

.DIA (Dia)

.txt (Text)

.ggr (Gimp gradient)

Png

Jpeg

GIF

.ico (Icônes windows)

.cur (curseur)

.ani (curseur animé)

.ras

.xpm

.tif

.pnm

.bmp

.wbmp

.xbm

.tga

.pcx

An SVG document can be exported in POV format for the POV-Ray raytracer (<http://www.povray.org>). Each shape or text is exported as a prism; color and transparency are preserved, stroke is ignored. An example file, `share/examples/istest.pov`, demonstrates how to import an Inkscape-exported POV and set up camera, lights, textures, etc. for rendering.

3.5 Revert To a Previous State

3.5.1 Overview

The Revert To a Previous State command replaces the active document by its last saved state.

3.5.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Revert (v)
- *From the command bar:* [`../images/icons/file_revert.png` not found]
- *With Shortcut:*

3.5.3 Additional Information

Revert command is very different from Undo. For more infos: [undo](#).

3.6 Saving Files

3.6.1 Overview

As opening, saving is an essential step of any graphic work. It allows to keep the drawing in order to be able to work on it later or to share it.

Two commands can be used for saving:

- Save
- Save as

3.6.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Save and File/Save as ...
 - *From the command bar:* [`../images/icons/file_save.png` not found]
 - *With Shortcut:* Ctrl-S *With Shortcut:* Ctrl-S
-

3.6.3 Options

This tool or command has no modifier.

Options are available via Save dialog. [./images/sshot.fr/enregistrement_dlg.png not found]

Infos Main zone is separated in two parts. The destination directory is the one shown on the left side.

Type Choose here the file format. For more information on file types read next page.

Field You can write the name of the file in the field, including file extension.

Inkscape can save drawings in many vector formats. In these you may find the well known EPS and Adobe Illustrator, and two svgs:

- Plain SVG is compliant with W3Cs recommendations and allow to share drawings with other applications.
- The default Inkscape SVG format is a modified version of the previous allowing to memorize some of Inkscape specific commands. use this format when your drawing is not finished and you need to go on working on.

3.6.4 Additional Information

3.6.5 See also

File types

Bitmap Export

3.7 File Formats for Saving

.svg Inkscape

.svg Plain

.svgz compressé

.ps (Postscript)

.eps (encapsulated postscript) EPS Level 3, including gradients but not transparency.

.epsi (encapsulated postscript interchange)

.XCF (Gimp native) Exports all top-level elements (i.e. layers and objects directly under root) as PNGs and assembles them into an XCF for procesing in the Gimp. Requires Python, PyXML and Gimp. Gimp 2.2.x or above must be in the path and be named gimp. A version of Inkscape 0.44 or above must be accessible from the path. Does not function in Windows.

LaTeX with PsTricks macros

PDF (Portable Document Format) Inkscape can now export graphics in the famous pdf open format. This possibility which does not require any dependency makes it possible to preserve the transparencies. On the other hand, gradients on strokes, masks and patterns as well as the bitmap images are not supported. To preserve texts, check text vectorization option in the appearing option window.

.pov (povray exported splines)

3.8 Import




3.8.1 Overview

Following the SVG recommendation, Inkscape can import external picture or drawings within the active document. Those pictures can be of several file types.

3.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Import
- *From the command bar:* 
- *With Shortcut:* Ctrl-I

3.8.3 Modifiers

This tool or command has no modifier.

3.8.4 Additional Information

Two behaviors depending on the image type.

For the raster images saved in JPEG, GIF or png, a "image" tag is added in the code associated with an attribute href which gives the position of the document to import on the support of safeguard. To constantly remain accessible to posting, the imported document should always follow the importing document, by preserving the identical paths and directories (in this case, it is preferable to bring them closer to the maximum). In all the cases of figure, it is wise to note that Inkscape is not a software which can treat the images of this type. Like the majority of the vectorial drafting packages, it can only post them in its centre without being able to make other modification to them that the position in the image, the scale or rotation inside the current document.

For SVG images, the importation is done by the means of an internal copy of its source XML code, this copy being placed the interior of a group which is clean for him. It is thus not necessary to make follow the document at the time of displacement. The file result is sufficed for itself and all the objects composing the imported image are accessible for modifications or handling from inside the current document.

3.8.5 See also


3.9 Bitmap Export

3.9.1 Overview

Exporting SVG drawing is a very important functionality until any computer can read that kind of file. The export file is not in vector anymore and can be easily displayed in many other applications such as text processors, web browser or image manipulation such as GIMP.

3.9.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Bitmap Export
- *From the command bar:* 
- *With Shortcut:* Ctrl-E

3.9.3 Modifiers

Options

This tool or command has no modifier.

Options are displayed in Export Options window.

3.9.4 Additional Information

Inkscape does exporting in PNG. The resulting picture is completely separated from its original and keep no traces of its parent.

3.9.5 See also

3.10 Print

3.10.1 Overview

If the vector drawings are interesting on the Web because of its dynamic capacities, or animation, printing works is not in remainder with its potentialities. Since always, logos, charts... found here a ground of expression which does nothing but improve work and the final result.

3.10.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Print
- *From the command bar:* `[../images/icons/file_print.png not found]`
- *With Shortcut:* Ctrl-P

To use this tool correctly, one should respect the following steps.

3.10.3 Modifiers

This tool or command has no modifier.

3.10.4 Additional Information

3.10.5 See also

3.11 Clear Defs

3.11.1 Overview

The Clear Defs command will erase any unused <defs> element present in the XML source.

3.11.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Clear Defs

3.11.3 Modifiers

This tool or command has no modifier.

3.11.4 Additional Information

3.11.5 See also

3.12 Document Preferences

3.12.1 Overview

Some parameters cannot be defined using tools, particularly because they are related to the page itself or to the working method. The Document Prefswindow offers an interface for the definition of size of the page, and also for its grids and guides. One can also define compatible Dublin Core **metadata** and give it a licence which will be memorized in the image.

3.12.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Document Preferences
- *From the command bar:* `[../images/icons/.png not found]`
- *With Shortcut:* -

3.12.3 Additional Information

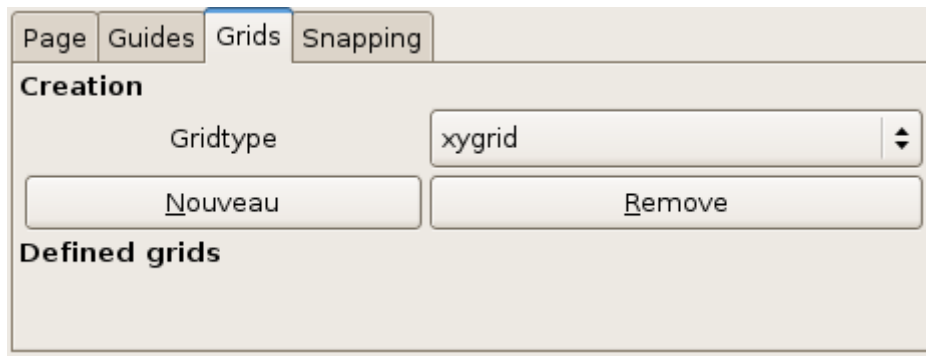
Since 0.41, the page background color is now shown across the entire canvas, not in the framed page only as before.

3.12.4 See also

[Inkscape Dublin Core](#)

[Definig grids for the document](#)

3.13 Defining grids in the Document grids preferences



3.13.1 Overview

To complete the ability to [display a grid](#), it is possible to set the grids and save the settings to make it match particular needs and be reusable. The new button is creating a tab which gives access to [grid options](#). he name of the tab is supposed to be the autogenerated id for it. The remove button lets you remove the activated tab. With those 2 button one can easily make test and keep the better settings for any purpose. To know more about options displayed in the tab, please read [grid options](#).

3.13.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Document properties
- By the command bar: `[../images/icons/.png not found]`
- By following shortcuts: Shift-Ctrl-D

3.13.3 Options

this windows has several options containing mainly the grid type:

xygrid displays a standard orthogonal grid and its param under it.

axonomic displays the settings to set special grids that are not made with verticals+horizontal lines but vertical+obliques.

3.13.4 Additional Information

[How to use grid options](#)

3.14 Document Metadata

3.14.1 Overview

Free software users work with applications that can use different licences. These often have common rules but differences may appear depending on what right the developer leaves the others. The Document Metadata Window lets the designer using the Dublin Core specification to define information on who he is and how he leaves people use his artwork.

3.14.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Document metadata

3.14.3 Modifiers

This tool or command has no modifier.

3.14.4 Additional Information

For more information about Dublin Core: [Wikipedia](#), [Site Officiel](#).

For more informations about licences, please read their own websites:

Creative Commons <http://creativecommons.org/>

GPL <http://www.gnu.org/licenses/lgpl.html>

LPGL <http://www.gnu.org/licenses/gpl.html>


FreeArt <http://artlibre.org/licence/lal/en/>

3.15 Inkscape preferences

3.15.1 Overview

3.15.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Inkscape Preference
- *From the command bar:*  [./images/icons/.png not found]
- *With Shortcut:* Shift-Ctrl-P

3.15.3 Modifiers

This tool or command has no modifier.

3.16 Xinput and tablets

3.16.1 Overview

User having tablet can use the pressure from within Inkscape if it is well configured in the graphical server. This window allow to set the pen behavior for an internal use. It can usefully be set for **calligraphic tool** and help controlling variation of the line.

3.16.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/
- *With Shortcut:* -

3.16.3 Modifiers

This tool or command has no modifier.

3.16.4 Additional Information

3.16.5 See also

Chapter 4

Menu: Edit

4.1 Edit commands

Inkscape has like much of other application an Edit menu. One finds operations standards like Copy there, Paste but also others more specific. Among those, duplication, cloning or paving are as much advanced functionalities of Inkscape and genuine creative tools.

4.2 Undo

4.2.1 Overview

Some software have a history of the tasks carried out on the image which makes it possible in the case of error to return in a former state of the image. Bitmap softwares often displays this history in a window, but not the vectorial drafting packages. Inkscape follows the rule and allows the cancellation of several steps successively.

4.2.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Undo
- *From the command bar:* `[../images/icons/edit_undo.png not found]`
- *With Shortcut:* Ctrl-Z

Even if there is no History window, as in many bitmap editor, it possible to undo several steps, by using this command several times.

4.2.3 Modifiers

This tool or command has no modifier.

4.2.4 Additional Information

Undo is available only when modifications have been made in the document.

4.2.5 See also

4.3 Redo

4.3.1 Overview

Sometimes the designer is not always sure of what he wants to do. When searching for a good idea, he can undo one or several actions. When an undo needs to be undone, the Redo command can help.

4.3.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Redo
- *From the command bar:*  [./images/icons/edit_redo.png not found]
- *With Shortcut:* Shift-Ctrl-Z

4.3.3 Modifiers

This tool or command has no modifier.

4.3.4 Additional Information

As for Undo, redo can be used several times.

The command is available when an the Undo has been used.

Cette action est l'opposé de l'action Défaire et doit être considéré comme un complément de cette dernière.

4.3.5 See also

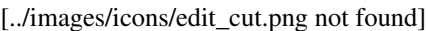
4.4 Cut

4.4.1 Overview

When cutting an element, it will be deleted from its actual place in order to be put somewhere else by pasting. The paste command will paste the cut object only if the cut or copy command are not used in between.

4.4.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Cut
 - *From the command bar:*  [./images/icons/edit_cut.png not found]
 - *With Shortcut:* Ctrl-X
-

4.4.3 Modifiers

This tool or command has no modifier.

4.4.4 Additional Information

4.4.5 See also

4.5 Copy

4.5.1 Overview

The operation of copy makes it possible to put in memory one or more elements selected in the current image, while preserving them at posting and in the document and while returning them in the same serviceable time for a later use in Inkscape or another application. Usually, copying is following by one of the kind of pasting available in Inkscape. For more information, see theses ones.

4.5.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the command bar:* [../images/icons/edit_copy.png not found]
- *With Shortcut:* Ctrl-C

4.5.3 Modifiers

This tool or command has no modifier.

4.5.4 Additional Information

Lorsqu'un groupe d'objet est copié en vue de sa réutilisation à l'aide de la commande **Coller le style**, seul le style de l'objet supérieur du groupe sera réutilisable.

4.6 Paste

4.6.1 Overview

The Paste command makes it possible to place in the image an element which previously copied or crossed. These elements can be graphic objects Inkscape of the document in progress, but can also come from other images compatible with the application.

4.6.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Paste
- *From the command bar:* [../images/icons/edit_paste.png not found]
- *With Shortcut:* Ctrl-V

4.6.3 Modifiers

This tool or command has no modifier.

4.6.4 Additional Information

The pasted object is completely independent from its original even if it has by default similar properties. Thus, all the modifications can be made there without risk to modify the original. To preserve a bond at the original element, see the [Clone](#) tool.

Attention, it is not possible to paste images copied in Gimp or another editor bitmap. To insert photographs in your Inkscape drawing, please see [Import](#).

4.6.5 See also

4.7 Paste in place



Comparing simple Copy/paste to Copy/Paste in place.

4.7.1 Overview

The paste in place command makes it possible to reproduce on the document a graphic object previously copied or cut. In difference with Paster, this one places the object exactly at the same place that the original and can prove to be useful for the construction of composite elements having for example the same center. In the screenshot above, comapre strokes to see that the object in weel pasted exactly over its original.

4.7.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Paste in place
- *With Shortcut:* Ctrl-Alt-V

4.7.3 Modifiers

This tool or command has no modifier.

4.7.4 Additional Information

Works also for a paste in a new document.

4.7.5 See also

Cloner

4.8 Paste Size

4.8.1 Overview

When you need many different objects to have the same size, for example when doing technical drawing, it's very tiresome to copy/paste the numbers in the W/H fields. So, some nice features have been added to Inkscape in order to easily scale selected objects to match the size of the object(s) previously copied to the clipboard. They are all in the Paste Size submenu in Edit menu:

Paste size scales the whole selection to match the size of the clipboard object(s).

Paste Width scales the whole selection horizontally so that it matches the width of the clipboard object(s).

Paste Height scales the whole selection vertically so that it matches the height of the clipboard object(s).

Paste Size Separately scales each selected object separately so that it matches the size of the clipboard object(s).

Paste Size Separately scales each selected object separately so that it matches the height of the clipboard object(s).

Paste Size Separately scales each selected object separately so that it matches the width of the clipboard object(s).

4.8.2 Modifiers

This tool or command has no modifier.

4.8.3 Additional Information

4.9 Paste style

aperçu de la commande Coller style

4.9.1 Overview

The Paste Stylecommand allows to reproduce an object with the style properties of another. Affected properties are:

- Fill (including patterns)
- Strokes (including patterns)
- Stroke styles (width, markers...).

Position and stack of the original is not reproduced.

4.9.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Paste style
- *With Shortcut:* Ctrl-Shift-V

To use this tool correctly, one should respect the following steps.

4.9.3 Modifiers

This tool or command has no modifier.

4.9.4 Additional Information

When the source object is a group, the styles memorized and applied to the object targets are those of the object highest of the group.

When the target object is a group, all the objects of the group take the style.

4.9.5 See also

Cloner

4.10 Find

4.10.1 Overview

The Findcommand allows to find objects using some criterias that can be set via a dialog. This can be usefull in many cases, especially when:

- Many objects are over an other, making it hard to select the below one;
 - Objects are too thin to be selected with the mouse;
 - The use of the XML Editor is too complex.
-

4.10.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Find
- *With Shortcut:* Ctrl-F

4.10.3 Options

Options are available in the Find Dialog. [../images/sshot.fr/chercher.png not found]

Text searches in the textual content of the objects.

ID searches objects by their unique ID. Inkscape automatically gives this ID to any created object. This field is really efficient if the graphist rename object via **Item properties dialog**.

Style Searches in style properties. Usefull to select several object having same aspect.

Attribute Searches in object attributes only. Most frequent one are related to position and size. Others are defined commonly in styles.

4.10.4 Additional Information

When several objects match the search, they are all selected.

4.10.5 See also

Cloner

4.11 Duplicate



4.11.1 Overview

The Duplicate command makes it possible to carry out in the same action at the same time a copy of the object or objects selected inside the document, and to recopy them automatically. However, the resulting object is strictly identical to the original including in term of position what differentiates it from simple copy-paste.

4.11.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Duplicate

- *From the command bar:*



- *With Shortcut:* Ctrl-D

4.11.3 Modifiers

This tool or command has no modifier.

4.11.4 Additional Information

4.11.5 See also

4.12 Clone



4.12.1 Overview

The Clone command makes it possible to reproduce a group of graphic objects of a Inkscape document in the same document. This operation, although comprising common points with other orders of the application, in particular to duplicate and Paste in place, proves to be different in a point essential: the clones remain intrinsically related to their original (source object) as long as their release was not expressly defined. This relation is expressed in various points: position, style (colors, contours), attributes (dimensions) and so that the clone resembles always exactly its original. Thus, as soon as the original is modified, the clone is automatically. This functionality is particularly interesting in the documents whose iconography occupies a great part. Other shares, but in a way necessary, the attributes of position and dimensions can be clean with the clone so as to allow notorious modifications in the repetition of the elements inside the document.

4.12.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Clone/Create Clone

- *With Shortcut:* Alt-D

4.12.3 Modifiers

This tool or command has no modifier.

4.12.4 Additional Information

It is impossible to Clone several objects at the same time without grouping them.

4.12.5 See also

4.13 Tile Clone

4.13.1 Overview

With Tile Clone, it is possible to reproduce an object or a group of object in the same document. This one can be set with 17 symmetries rules authorizing the fast creation of all the kinds of repetition of tiles, in Escher, for example. This tiling uses clones. So the elements remain related to the original and modifiable.

More than symmetry selection, one can act on the shift, the scaling, the rotation and the opacity of the clones by modifying them by line and column. For each one of these parameters, one can alternate the sign of the increment for the even or odd columns, or make it arbitrary. That produced of the "fields of objects" which can be distorted, inclined, fondux, magnetized various ways. With the clones of paving, the realization of linear copies of complex objects such of the aqueous waves, star fields, or explosions, with different degree of chaos, became simple is automatic.

To use this tool correctly, one should respect the following steps.

4.13.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Clone/Tile Clone

4.13.3 Options

-
- The Color tab allows you to change, randomize, or alternate the hue, saturation, and lightness of the tile color per row or per column. You can also set the initial color of the tiles to which these alterations will apply. Changing color works only if the clones original (or some parts of it, if the original is a group) has unset fill or stroke (use the FillAndStroke dialog to unset paint).
- The Tracing tab allows you to trace the drawing under the tiling. You can use it to:
 - pick color, opacity, or any or the RGB or HLS channels in the area covered by each tile;
 - then optionally randomize, invert, or gamma-correct the picked value;
 - and finally apply that value to the tiles probability of presence, size, color, or opacity (or any combinations of these).

This makes it possible to do an infinite variety of effects on drawings (both vector drawings and imported bitmaps), such as tessellated mosaics, impressionist paint, geometric grids, color separation lattices, and more (see the Screenshots page on our site). Also, you can use this feature to control the extent and the density of your tiling by preparing a temporary shape and tracing opacity-to-presence over it, or to emulate object brush by tiling over a stroke with a pattern or randomized scattering.

- The new Unclump button attempts to reduce the local unevenness in distribution of the tiles. When you unclump a tiling, each tile tries to move to a point equidistant from its closest neighbors. If a single unclumping is not enough, you can press Unclump repeatedly, trying to achieve a balance between eliminating small-scale clumps and preserving large-scale features of the tiling. Unclumping can be applied to both randomized and regular tilings, changing them both into a characteristic texture which appears random, but not blindly random very similar to what a human would produce if asked to evenly fill a space with random dots. As a result, properly unclumped dot tilings remind of hand-made engravings.

This tool or command has no modifier.

4.13.4 Additional Information

4.13.5 See also

4.14 Unlink clone

4.14.1 Overview

The Unlink clone command makes it possible definitively to separate a clone from the original object of such kind so that the modifications carried out on the latter does not affect it any more. The clone preserves its own values of attributes (position and dimensions) at the time of this exchange of kind so that its aspect is not affected.

4.14.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Clone/Unlink clone
- *With Shortcut:* Alt-Shift-D

4.14.3 Modifiers

This tool or command has no modifier.

4.14.4 Additional Information

When unlinking a clone, the SVG element "use" is deleted and replaced by a group which ID is set to the previous use one: "use" followed by a number.

4.14.5 See also

4.15 Select original

4.15.1 Overview

The Select original command makes it possible to find the object which was used as a basis for the development of a clone. This one is essential when the number of clones is big, even makes up of intermediate clones themselves relative of other clones.

4.15.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Clone/Select original
- *With Shortcut:* Shift-D

To use this tool correctly, one should respect the following steps.

4.15.3 Modifiers

This tool or command has no modifier.

4.15.4 Additional Information

4.15.5 See also

4.16 Bitmap Copy

4.16.1 Overview

The command, Make a Bitmap Copy Alt-B, exports a bitmap of the selected objects (with all other objects hidden), saves it as a PNG file in the same directory as the document, and imports it back into the document.

- The resolution or size of the created bitmaps can be set in preferences.xml (no GUI yet). In `<group id="createbitmap">`, specifying `minsize=` gives the minimum size of the generated bitmap in pixels (regardless of the object size), while `resolution=` sets the constant resolution (different pixel size for different object sizes).
- Optionally, the exported bitmap can be processed by an external filter before it is imported. One such filter included with Inkscape is `inkscape-shadow.sh` in `share/extensions/` which makes a grayscale blurred shadow for an object (requires ImageMagick).

4.16.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Make bitmap copy
-
- *With Shortcut:* Alt-B

To use this tool correctly, one should respect the following steps.

4.16.3 Additional Information

Exporting file format is PNG.

Non drew spaces are kept transparent in exported files.

4.16.4 See also

[Export](#)

4.17 Delete

4.17.1 Overview

The delete command erases selected objects from the canvas.

4.17.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Delete
- *With Shortcut:* Del

4.17.3 Modifiers

This tool or command has no modifier.

4.17.4 Additional Information

4.17.5 See also

4.18 Select all

4.18.1 Overview

The Select all command makes it possible to select immediately all the objects which were drawn whatever their size, their opacity and even their lock is. This order is thus particularly practical nothing to forget or select a number significant elements to lock without having to take them again one by one.

4.18.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edition/Select all
- *With Shortcut:* Ctrl-A

4.18.3 Modifiers

This tool or command has no modifier.

4.18.4 See also

4.19 Select on all layers

4.19.1 Overview

4.19.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *With Shortcut:* Ctrl-Alt-A

4.19.3 Modifiers

This tool or command has no modifier.

4.19.4 See also

4.20 Invert Select

4.20.1 Overview

The Invert Selection command (the ! key) inverts selection (deselecting what was selected and selecting everything else) within the current layer. Both Invert Selection and Select All now have the "in all layers" variants that act across all visible and unlocked layers (Ctrl+Alt+A for Select All in All Layers, Alt+! for Invert Selection in All Layers).

4.20.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Invert Selection

4.20.3 Modifiers

This tool or command has no modifier.

4.20.4 See also

4.21 Unselect all

4.21.1 Overview

4.21.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Unselect
-

4.21.3 Modifiers

This tool or command has no modifier.

4.21.4 See also

4.22 XML editor

4.22.1 Overview

Because Inkscape has as an ambition to be an SVG editor , it gives the possibility to see and control the SVG source as in a text editor. Textual editor SVG integrated into Inkscape however provides a more intuitive interface for handling nodes and properties of the document in progress without having to use the tools.

4.22.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/XML editor

4.22.3 Modifiers

This tool or command has no modifier.

4.22.4 See also

Chapter 5

Menu: View

5.1 Managing display

Inkscape being a vectorial drawing package, its capacities in display are particularly approved. It is not thus astonishing to find an important number of ordering of zoom since those do not decrease of anything quality posting and allow a more precise work.

5.2 Introduction to Zoom

5.2.1 Overview

5.2.2 See also

5.3 Zooms

5.3.1 Overview

Inkscape has several zooming predefined options.


5.3.1.1 Usage

This command can be called by different ways including:

- *From Document menu:*

Note

Listed below are placed in View/zoom

- *From the Toolbox:*  [../images/icones/.png not found]

5.3.1.2

Zoom [not found] Increases the displayed object size

Unzoom [not found] Show the objects smaller

2:1 [not found] sets the display factor to 200%. Objects then looks twice the size they are really.

1:1 [not found] Show objects at their real size

1:2

Drawing [not found] Inkscape automatically zooms and optimizes the drawing to make it match the screen size.

Selection [not found] Inkscape automatically zooms and optimizes the selection display to make it match the screen size.

Canvas [not found] Inkscape automatically zooms and optimizes the canvas display to make it match the screen size.

Page width [not found] Inkscape automatically zooms and optimizes the display so that the page width matches the screen size whatever its height is.

Previous zoom [not found] Go back to previous displays using the zoom history.

Next zoom [not found] Redo the last zoomed display used, and so on. Is available only if Previous zoom have been used.

5.3.2 Additional Information

5.3.3 See also

Outil Zoom

5.4 Display/Hide

5.4.1 Overview

The Show/hide has several options that makes it possible to modify the display value of some interface elements.

5.4.2 Usage

This command can be called by different ways including:

- *From Document menu:* View/Show-hide
- *With Shortcut:* -

5.4.3 Modifiers

This tool or command has no modifier.

5.4.4 See also

5.5 Show/hide dialogs

5.5.1 Overview

The Show-hide dialogs allows to modify the display value of all the dialogs in the same time to make them visible or not. It is very useful: this way it is possible not closing them but keeping comfortable to work on the canvas.

5.5.2 Usage

This command can be called by different ways including:

- *From Document menu:* View/Show-hide dialogs
- *With Shortcut:* F12

5.5.3 Modifiers

This tool or command has no modifier.

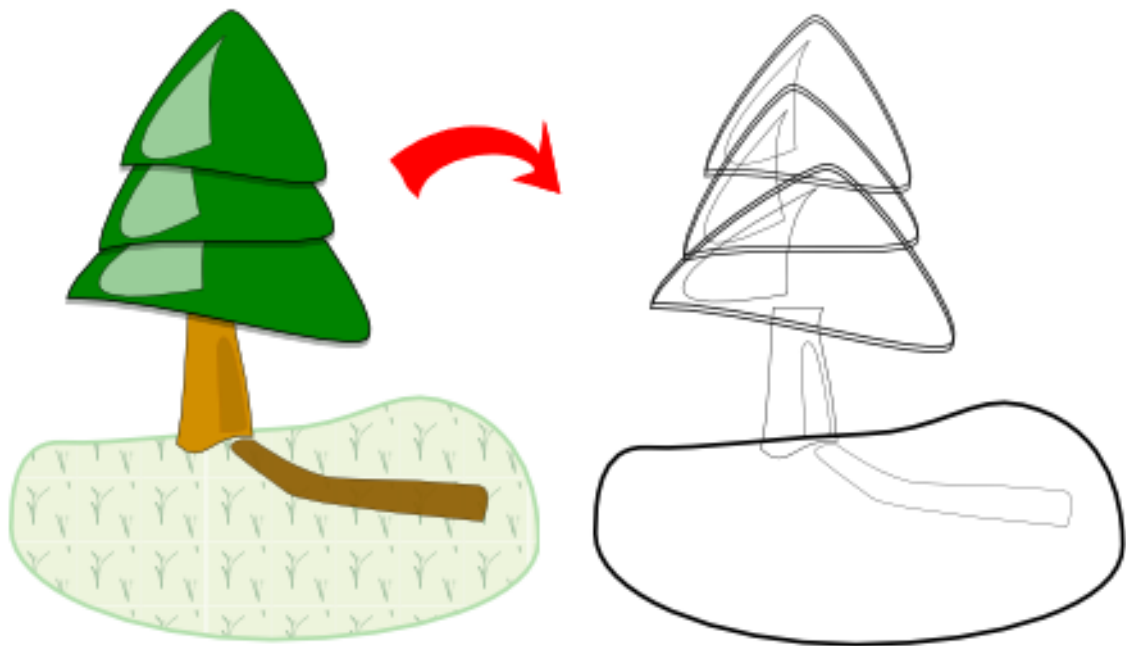
5.5.4 See also

5.6 Outlinemode



5.6.1 Overview

The Outline mode makes it possible to see the paths constituting the drawing, masking thus temporarily the properties of filling and strokes. That is very practical to re-examine an object hidden by another or to work more precisely on the paths themselves.



The Outline mode shows objects as wireframe. It is a good way to get an idea of the structure and objects of your document, and it is convenient for precision node editing and for finding "stray objects". It is also usefull to access hidden objects where some overlap.

In this mode:

- all paths and shapes are rendered as inverse (black on light background and vice versa) outlines of constant width (1 screen pixel regardless of zoom), without fill;
- text is painted by inverse fill, without stroke;
- bitmaps are shown as is;
- any opacity and gradients are ignored.

5.6.2 Usage

This command can be called by different ways including:

- *From Document menu:* View/Display Modes
- *With Shortcut:*

5.6.3 Modifiers

This tool or command has no modifier.

5.6.4 Additional Information

It is just playing with diplay so that object properties are still set as they were.

5.6.5 See also

5.7 Grid

5.7.1 Overview

The grid is a nice and easy tool to help positioning object and keeping their proportions. It is given with magnetism to make it easier to align paths while drawing. The View/grid menu allows to activate or not the grid.

5.7.2 Usage

This command can be called by different ways including:

- *From Document menu:* View/Grid
- *With Shortcut:* #

5.7.3 Modifiers

This tool or command has no modifier.

Grid options can be set via the Document Preferences window, [Grid tab](#).

5.7.4 Additional Information

Grid is a tool and as a tool it is not printed.

5.7.5 See also

[Setting the grid](#)

5.8 Grid settings

5.8.1 Overview

5.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* File/Document preferences
 - *With Shortcut:* Ctrl-Shift-D
-

5.8.3 Options

Display grid When checked, the grid is displayed by default each time the document is being opening.

Unit

X origin Allows to define the vertical placement of the first framework of the grid if it would not coincide with the edges of the document

Y origin Allows to define the vertical placement of the first framework of the grid if it would not coincide vertically with the edges of the document.

X spacing Allows to define the horizontal dimension of each square of the grid. The unit can be defined using the option: unit of grid.

Espacement Y, Y spacing Allows to define the vertical dimension of each square of the grid. The unit can be defined using the option: unit of grid.

La couleur de la grille est bleue par défaut, mais elle peut être modifiée dans le dialogue Sélection de couleur qui peut être affiché par un simple clic sur la zone colorée.

Main grid color Inkscape manages two levels of grid superimposing itself. The color of the principal grid is blue by default, as the standard grid, but it can be modified by a simple click on the coloured zone.

Main grid steps To define the number of square of grid standard which must contain the principal grid.

X angle Defines the angle for one side of an axonometric grid.

Z angle Defines the angle for one side of an axonometric grid.

Show dots instead of line xygrid is by default displayed with lines. With that option it is possible to replace those lines by dots that appear at the places where lines should cross.

5.8.4 See also

Defining reusable grids

5.9 Guide

5.9.1 Overview

The Guide command makes it possible to display or mask all the guides of the document. For recall, the guides are horizontal or vertical lines defined and positioned completely freely by the user. They are created easily using the mouse to define alignments in the image. For more information on creation of guide you defer to the simplesect [Repères](#).

5.9.2 Usage

This command can be called by different ways including:

- *From Document menu:* View/Guides
- *With Shortcut:* |

5.9.3 Modifiers

This tool or command has no modifier.

5.9.4 Additional Information

5.9.5 See also

[Manipuler des Repères](#)

[Paramétrage des guides](#)

5.10 Guide settings

5.10.1 Overview

The guides can be personalized using some parameters to make them more visible in the image.

5.10.2 Usage

This command can be called by different ways including:

- *From Document menu:* From Document menu: File/Document preferences
- *With Shortcut:* Ctrl-Shift-D

5.10.3 Options

Display guides When this option is checked, the guides, if they exist, are displayed by default.

Snap bounding boxes to grid (adherence tab)

Snap points to grid (adherence tab)

Permet de définir avec quelle unité de mesure le magnétisme des guides, s'il est applicable, va être calculé. Plusieurs unités sont disponibles parmi lesquelles

- le point (pt)
- le pixel (px)
- le millimètre (mm)
- le centimètre (cm)
- le mètre (m)
- le pouce (in)

Guide color

emphasis color When this option is checked, guides color will be set to this one when the mouse is hung there. This one is red by default, but it can be modified in the by a simple click on the coloured zone.

5.10.4 Additional Information

5.10.5 See also

5.11 FullScreen

5.11.1 Overview

By using the command Full screen, the window of Inkscape occupies all the screen. To return to the normal situation, it is enough to do it again.

5.11.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *With Shortcut:* F11

5.11.3 Modifiers

This tool or command has no modifier.

5.11.4 Additional Information

5.11.5 See also

5.12 Previous windows, next window

5.12.1 Overview

As it is possible to open several file in Inkscape simultaneously, Inkscape being an interface with single document, an authority of the software will be launched each time. Also to locate itself in various the document in progress, the orders preceding window and following window are completely useful.

5.12.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *With Shortcut:* -

5.12.3 Modifiers

This tool or command has no modifier.

5.12.4 Additional Information

5.12.5 See also

5.13 Duplicate window

5.13.1 Overview

To carry out tests on the basis of one drawing and to produce variations to be compared before saving, it is possible to duplicate the window so as to automatically reproduce the contents in a new window. Attention however, it will act of the same file and any recording in a window will produce a version of references for each one of them, especially when using **reload** command.

5.13.2 Usage

This command can be called by different ways including:

- *From Document menu:*

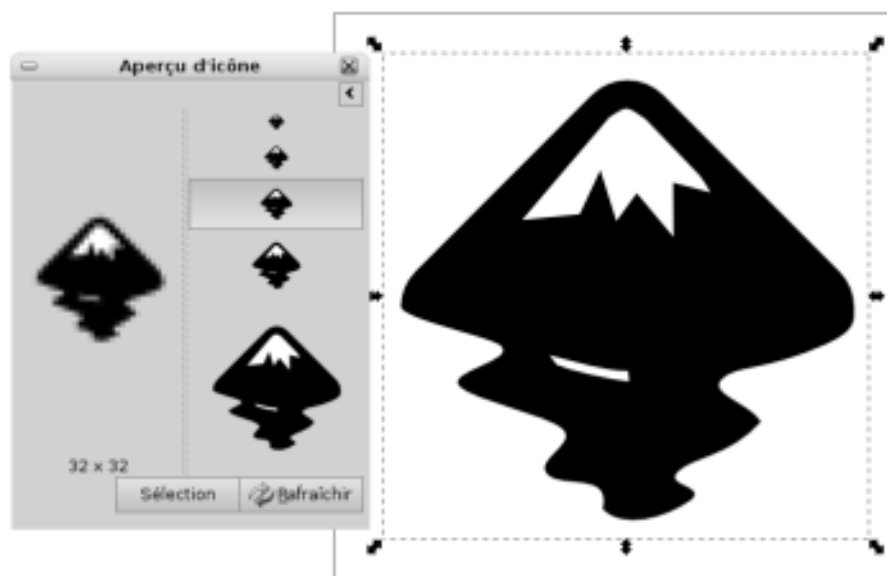
5.13.3 Modifiers

This tool or command has no modifier.

5.13.4 Additional Information

5.13.5 See also

5.14 Icon Preview



5.14.1 Overview

The Icon Preview command makes it possible to have an outline of the drawing in a context of particular posting: that of the icons. It is then possible to have a preview in real time of the aspect of the drawing at different sizes such as it will be visible in interfaces.

5.14.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Icon Preview
- *With Shortcut:*

5.14.3 Modifiers

This tool or command has no modifier.

5.14.4 Additional Information

5.14.5 See also

Chapter 6

Layers

Layers are original components implemented in Inkscape as SVG object groups of a specific type. They make allow to associate object in a separate vertical and transparent space. They also make it easier to work on objects by giving a nice UI to prevent their modification or even make them invisible if necessary.

A drawing contains at least one layer. And this layer is the top level object in the hierarchy unless it is changed in the XML editor. The user can add as many layers as needed to control hierarchy and stack of the created objects.

6.1 Managing layer with Quick Browser

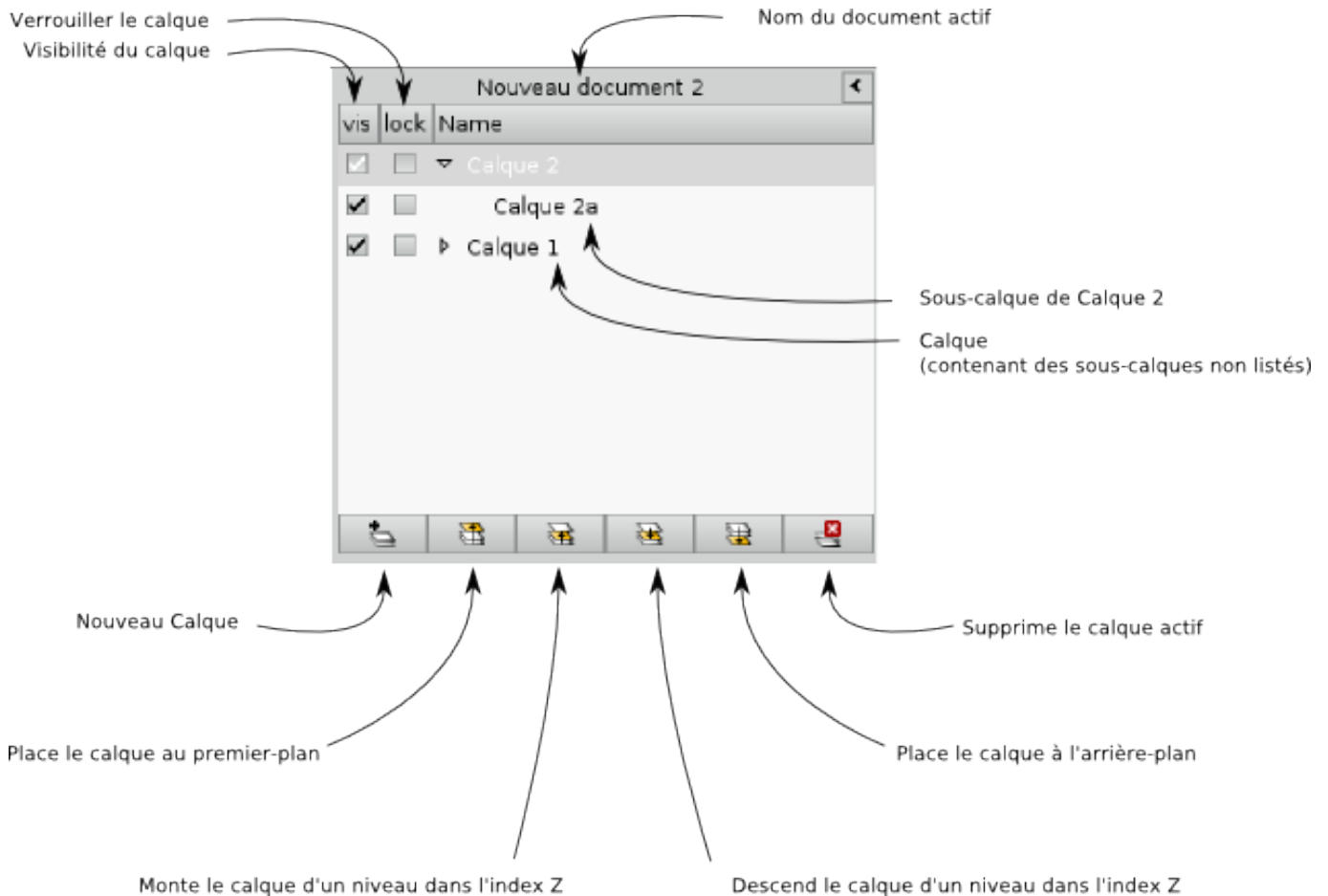
The quick layer selector in the statusbar now displays hidden layers grayed out and locked layers enclosed in []. This makes it much easier to see at a glance what is visible and unlocked in the document. The current layer is now marked by a bullet.

Support for layers is one of the most important feature:

- The active group selector in the statusbar has revealed its true identity as the quick layer selector, complete with toggle buttons for locking and hiding the current layer. Unfortunately a proper layer dialog didn't make it into the release (we've taken long enough already), but we're going to rectify this in 0.41 by implementing a complete traditional layers dialog.
- The new Layer menu has commands for creating, renaming, and deleting layers, as well as for moving the current layer up or down in the z-order of sibling layers (changing the z-order of an object moves it only within its parent group or layer, as before). Again, more commands will be added in 0.41.
- Hiding and locking of objects and layers is fully implemented. Hiding is done via the display CSS property, so objects hidden in Inkscape will be hidden in any compliant SVG renderer. Locking prevents an object from being selected using any of the tools. If you select an object through other means (for example, with the Find dialog or the XML editor), you can change it as usual. Hiding or locking groups or layers applies to all objects within them.
- Layers are implemented as SVG groups (the `<g>` element) with `inkscape:groupmode="layer"`. Selection and other commands will treat them as layers rather than groups. The possibility (introduced in 0.39) to temporarily enter any group as if it were a layer remains; such a temporary layer is then shown in the layer selector and behaves the same as a normal layer with respect to selection commands. Normal (non-temporary) layers can also be nested within one another.
- All the drawing tools as well as Paste refuse to create new objects if the current layer is locked or hidden, with an appropriate statusbar message.
- The Ctrl+A (Select All), Tab, and Shift+Tab selection shortcuts by default work only in the current layer (not going into either parent or children layers) and ignore locked and hidden objects. This can be changed in Preferences (the Selecting tab).
- The Find dialog can optionally limit the search to the current layer and include locked and hidden objects in the search (they are excluded by default).

- Selecting an object makes that object's layer current. This behavior is somewhat experimental (most other vector editors do not do this), but in our testing so far, it is very convenient. Just by selecting an object you immediately get into its "local context" (i.e. its layer or sublayer) where you can add objects, select all within the layer, lock or hide the layer (e.g. to reach another layer beneath it), etc.

6.2 Layer Window



6.2.1 Overview

If the fast layer navigator is practical in the fact that it does not encumber the workspace and that it however constantly remains present, since version 0.44 and many users requested for, a window dedicated to the layers has been added to Inkscape. It makes it possible to carry out the most important actions such as the modification of the visibility or locking (as in the fast navigator) but also the addition, the suppression, displacement in the stack what can avoid passing by the menu. Moreover, the tree structure of the window makes it possible to display only the necessary sublayers to improve the productivity.

6.2.2 Usage

This command can be called by different ways including:

- *From Document menu*: Layers/Layers...
- *With Shortcut*: Shift-Ctrl-L

6.2.3 Locking layers

To avoid handling an object by error or to temporarily help in selecting another object which would be placed below, use the layer-lock. Once the locking is done, none of the elements drawn there can be selected or modified.

6.2.4 Layer visibility

When a layer is placed above another, it can happen that it is difficult to work on that which is below. Or if you wish to make tests on an object, you may want to hide some versions temporarily. By positioning these objects on different layers or sublayers, you can easily hide them by clicking on the checkbox corresponding to the layer and its visibility column. That avoids defining to display the Object properties window but also many other uses.

6.2.5 Additional Information

Other commands of this window can also be found in Layer menu. See specific entries.

6.2.6 See also

Select on all layers

New layer

Delete layer

Move the layer down

Raise a layer

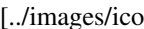
6.3 New Layer

6.3.1 Overview

At the beginning, the drawing has only one layer. The Add a layer menu is the first place the graphist should go to create new spaces that will be immediately available.

6.3.2 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Add layer
- *From layer window icon:*  [../images/icons/layer_new.png not found]
- *With Shortcut:* -

To use this tool correctly, one should respect the following steps.

1. Select a layer that will be used for positioning.
 2. Display the Add a layer windows with the Layer/Add a layer.
 3. Give a name to the layer.
 4. Set the layer position.
 5. Validate.
-

6.3.3 Modifiers

This tool or command has no modifier.

Naming the layer

6.3.4 Additional Information

The same name can be given to several layers. In SVG only the ID has to be unique. But having similar may cause misunderstanding at use.

If the field "name" is not filled, a default name is given by Inkscape. This one can be **rename** later.

6.3.5 See also

6.4 Renaming the layer

6.4.1 Overview

Changing a layer name est an important step of the drawing process, a waay to keep control on it. Avoid confusion, identical names, default Inkscape names not really explicit, are several reasons. This command can be used by the Layer menu, and also simply by double-clicking the layer name in the layer dialog. The fist way displays a window, the other one just make the name editable.

6.4.2 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Rename layer
-
- *With Shortcut:* -

To use this tool correctly, one should respect the following steps.

6.4.3 Modifiers

This tool or command has no modifier.

6.4.4 Additional Information

A layer can contain as many sublayer as needed, but theses sublayers cannot themself contain sublayers.

6.4.5 See also

6.5 Sélecting another layer ...

6.5.1 Overview

Since 0.44, the Go to command has been deleted from the UI to be replaced by a more intuitive way using the layer window: just click there on the layer name to activate it.

6.5.2 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Switch to layer above ou Layer/Switch to layer below
-
- *With Shortcut:*

To use this tool correctly, one should respect the following steps.

6.5.3 Modifiers

This tool or command has no modifier.

6.5.4 Additional Information

6.5.5 See also

6.6 Moving objects between layers

6.6.1 Overview

Once an object has been drawn, it is necessarily placed on a layer. If the drawing has several layers, the graphists should choose the layer before adding the object. But it is still possible to move it afterwards by a cut-paste but also via these special object displacement between layers commands.

6.6.2 Usage

This command can be called by different ways including:

- *From Document menu:* Calque/Déplacer dans le calque précédentLayer/Move selection to layer above et Calque/Déplacer dans le calque suivantLayer/Move selection to layer below
-
- *With Shortcut:* Shift-Pgup ou Shift-Pgdn

To use this tool correctly, one should respect the following steps.

6.6.3 Modifiers

This tool or command has no modifier.

6.6.4 Additional Information

6.6.5 See also

6.7 Modify layer stack

6.7.1 Overview

Layer stack is priority on objects stack. So it can often be interesting to modify layer stack to make their inner object be above or below some others. Several possibilities in Inkscape are available in the Layer menu and with arrows icons at the bottom of the Layer window.

6.7.2 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Raise layer
- *From layer window icon:* `[../images/icons/layer_up.png not found]`
- *With Shortcut:* Shift-Ctrl-Pgup

To use this tool correctly, one should respect the following steps.

6.7.3 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Lower layer
- *From layer window icon:* `[../images/icons/layer_down.png not found]`
- *With Shortcut:* Shift-Ctrl-Pgdn

To use this tool correctly, one should respect the following steps.

6.7.4 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Layer to Top
- *From layer window icon:* `[../images/icons/layer_top.png not found]`
- *With Shortcut:* Shift-Ctrl-Home

To use this tool correctly, one should respect the following steps.

6.7.5 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Layer to Bottom
- *From layer window icon:* [../images/icons/layer_bottom.png not found]
- *With Shortcut:* Shift-Ctrl-End

To use this tool correctly, one should respect the following steps.

6.8 Delete current layer

6.8.1 Overview

Deleting a layer is a simple action that erases in the same time the layer and all its content, whatever they are objects or sublayers.

6.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* Layer/Delete current layer
- *From layer window icon:* [../images/icons/layer_delete.png not found]
- *With Shortcut:* -

To use this tool correctly, one should respect the following steps.

6.8.3 Modifiers

This tool or command has no modifier.

6.8.4 Additional Information

6.8.5 See also

Chapter 7

Objects (properties and transformations)

7.1 Objects (properties and transformations)

Object menu condenses a certain number of central functionalities in Inkscape since it is needed to customize the default aspect of the drawn elements. Colors, stroke, stack, alignment and deformations are as many possibilities offered to the graphic designer for the realization of his ideas.

7.2 Fillsettings

7.2.1 Overview

The FillSetting panel is a part of the Style window. It makes it possible to define the fill color of an object, i.e. its internal color. This color can be surrounded by a contour which it is possible to set in the same window, StrokeColor and stroke settings tab.

Filling an object can be:

- invisible
-
- a linear gradient
- a radial gradient
- a pattern
- Unset

7.2.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the command bar:* `[..images/icons/fill.png not found]`
- *With Shortcut:* Ctrl-Shift-F

To use this tool correctly, one should respect the following steps.

7.2.3 Modifiers

This tool or command has no modifier.

7.2.4 Additional Information

Using the filling with pattern can be carried out only if pattern have been created. To know some more about creation of patterns, refer to the [Tile](#) chapter.

Both Fill and Stroke tabs of the FillAndStroke dialog have a new mode button, Unset paint (with a question mark icon). Pressing this button removes the fill or stroke property from the style of selected objects, which has the visible effect of painting the fill black and removing the stroke. The usefulness of this is that clones of such an object can redefine the unset fill or stroke, which means you can have clones painted differently from their original and from each other. Just use the FillAndStroke dialog on a clone to assign it any kind of fill or stroke paint (flat color, gradient, etc.). Moreover, you can unset paint on some of the objects in a group, clone the group, and paint the clone; only those objects with unset paint will accept the paint, while others will retain their original paint.

7.2.5 See also

7.3 Strokes

7.3.1 Overview

The Stroke Paintings panel is a part of Style. It makes it possible to define the stroke color of an object. stroke is a feature which comes to be placed around the object at horse on the layout of reference. This stroke can even have a clean color, different from that of the interior of the form. In the same way, the Stroke properties make possible to define other sstroke propoerties as its width. To have more information on the application of an internal color, refer to [Fillsettings](#)

7.3.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Fill and Stroke...
- *From the Toolbox:* `[../images/icons/object_stroke.png not found]`
- *With Shortcut:* Ctrl-Shift-F

To use this tool correctly, one should respect the following steps.

7.3.3 Modifiers

This tool or command has no modifier.

7.3.4 Additional Information

This option makes it possible to determine only the colors of contour. To determine the aspect of it, please read the section [Stroke style](#).

The use of filling to the reason assistance can be carried out only if reasons as a preliminary were created. To know some more about creation of reasons, defer to the Objects chapter.

The use of the useful option nondefinite Filling avère in the use of clones. When the original is parameterized with this option the colour application of the clones is allowed. That makes it possible to bring variety in the clonés objects and to enrich the image in a very easy way.

7.3.5 See also

7.4 Color swatch

7.4.1 Overview

The Color Swatches offers a fast access to a set of colors organized according to certain criterias available from a dropdown list. They can be accessed using a floating window or embedded in the main UI (between the canvas and the statusbar).

7.4.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/colors watches or View/Show-Hide/Palette
- *With Shortcut:* Ctrl-Ctrl-W

7.4.3 Modifiers

This tool or command has no modifier.

Colors can be dropped directly on to objects on canvas to set their fill.

Colors can be shift+dropped on to objects on canvas to set their stroke.

7.4.4 Additional Information

To create custom palettes, Inkscape uses Gimp standard to increase interoperability. Create a `filename.gpl` file in the `/usr/share/inkscape/palettesdirectory`. In its first line , add "Gimp palette", then "Name:" + the name of you palette. After that describe RGB values for each color you want to add in the swatch.

Colors can be dragged to and from other applications.

7.4.5 See also

7.5 Object Properties

7.5.1 Overview

The Object Properties window gives several parameters that can define the current object. These properties are original and cannot be found at other places and may not be confused with Fill ans Stroke settings.

7.5.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Object Properties
 - *With Shortcut:* Ctrl-Shift-O
-

7.5.3 Options

ID The ID field allows the user to define a unique identifier for the selected object. This identifier cannot be used again in the document. It is not a name. It can be used in the [Find](#) window for a precise research. By default, Inkscape gives a numeric Id. To change it, just fill the field with an explicit word and click the Attribute button. This information is exactly what is meant in the SVG spec by ID and that can also be set with the [XML editor](#).

Sensible

Active

Visible

Imprimable Permet de définir si l'objet sélectionné sera imprimé ou non avec le reste du document . Cela ne modifie en rien la visibilité de l'objet à l'écran. Cette option s'applique tout à fait lorsque des éléments dessinés ne servent qu'à guider le dessin d'autres éléments mais n'ont pas de sens en tant que tel dans l'image. Par défaut, tout élément dessiné est défini comme imprimable.

Opacité Ce paramètre est constitué d'une glissière qui permet de définir un niveau de transparence pour l'ensemble de l'objet. Différente de la visibilité qui est affiche ou cache, et des opacités disponibles dans les fenêtres de sélection de couleur, l'opacité d'objet s'applique à l'ensemble de l'objet (Fond et contour) selon une échelle allant de 0 (transparence totale) à 1 (opacité totale) conformément aux recommandation de W3C. L'opacité d'objet se cumule avec l'opacité de la couleur: ainsi une opacité d'objet de 50% appliquée à un couleur d'objet d'opacité 255 sera moins opaque qu'une opacité d'objet de 50% appliquée à une couleur d'objet ayant une opacité de 255 . L'opacité par défaut des éléments est maximale.

Matrice de transformation Permet de déformer et transformer l'objet sélectionné comme cela peut être fait avec le panneau Transformation. Si son usage est moins intuitif il n'en est pas moins aussi précis et complet et permet entre autre de créer très simplement des inclinaisons en modifiant le deuxième champ gauche (inclinaison verticale) et le premier champ central (inclinaison horizontale).

7.5.4 Additional Information

7.5.5 See also

7.6

Aperçu de l'icône "Grouper" telle qu'accessible dans la boîte à outil .

7.6.1 Overview

7.6.2 Usage

La commande peut être appelée de différentes façons comprenant:

- *From Document menu:* Objet/Grouper
- Barre des commandes [../images/icons/selection_group.png not found]
- *With Shortcut:* Ctrl-G

Pour utiliser correctement cette commande, il convient de respecter les étapes suivantes:

7.6.3 Options

-
-

7.6.4 Additional Information

Les objets appartenant à un groupe sont manipulés simultanément. En cas de mise à l'échelle du groupe tous les objets sont modifiés de manière à équivalente.

7.6.5 See also

7.7 Dégrouper

Aperçu de l'icône "Dégrouper" telle qu'accessible dans la barre des commandes .

7.7.1 Overview

7.7.2 Usage

La commande peut être appelée de différentes façons comprenant:

- *From Document menu:* O/Dégrouper
- *From the command bar:* [../images/icons/selection_ungroup.png not found]
- *With Shortcut:* Ctrl-U

Pour utiliser correctement cette commande, il convient de respecter les étapes suivantes:

7.7.3 Options

-
-

7.7.4 Additional Information

Les objets dégroupés conservent toutes les modifications que le groupe a pu subir.

7.7.5 See also

7.8 Tile

7.8.1 Overview

7.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Tile/Object to Pattern
- *With Shortcut:* Alt-I

To use this tool correctly, one should respect the following steps.

7.8.3 Modifiers

This tool or command has no modifier.

7.8.4 Additional Information

7.8.5 See also

7.9 Untile

7.9.1 Overview

7.9.2 Usage

This command can be called by different ways including:

- *From Document menu:* Edit/Pattern to object
- *With Shortcut:* Alt-Shift-I

7.9.3 Modifiers

This tool or command has no modifier.

7.9.4 Additional Information

7.9.5 See also

7.10 Clip mask

7.10.1 Overview

The Clip Mask is a solution to use any path, and by extension any shape, as a visibility area for another one. The visual result looks as if the **Intersect boolean operation** have been used , but have the advantage to have no desctructive action on the shapes and to be reversable at any time via .

7.10.2 Usage


This command can be called by different ways including:

- *From Document menu:* Object/Clip/Define (s)

To use this tool correctly, one should respect the following steps.

1. Draw a first object on the canvas.
-

2. Then draw a second that overlap more or less the first one.

3. Select both objects with Selector tool  F1.

4. Choose to activate the mask. The first object may only be visible in the area drawn by the second one.

7.10.3 Options

7.10.4 Additional Information

When using existing objects, make sure that the top object is the one you wish to use as a mask.

The clipped object can be modified as any object, but the mask does not anymore.

Clipped or masked objects display "clipped" or "masked", correspondingly, in their statusbar descriptions.

7.10.5 See also

- [Mask](#)
- [Boolean commands](#)

7.11 Mask

7.11.1 Overview

A mask can be understood as an extension of [clips](#). It consists in a radical use of alpha component of the top object to define the variations of visibility of the bottom one. Every changing in mask color opacities affects the masked objects.

7.11.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Mask/Define (s)

To use this tool correctly, one should respect the following steps.

1. Draw a first object on the canvas.

2. Then draw a second that overlap more or less the first one and define some opacity in colors (it is more visible in gradients).

3. Select both objects with Selector tool  F1.

4. Choose to activate the mask. The first object may only be visible in the area drawn by the second one.

7.11.3 Options

7.11.4 Additional Information

Clipped or masked objects display "clipped" or "masked", correspondingly, in their statusbar descriptions.

7.11.5 See also

- [Clip Mask](#)
- [Boolean commands](#)

7.12 To Foreground

7.12.1 Overview

This command puts any object at the top, over all other objects of the drawing.

SVG recommendations invite any newly created object to be placed at top. But it is impossible to have 2 objects at the same stack-level. Some shapes or paths may be masked by these new objects.

7.12.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Premier Plan (hauT)
- [`../images/tools/selection_top.png` not found]
- *With Shortcut:* Home

To use this tool correctly, one should respect the following steps.

7.12.3 Options

7.12.4 Additional Information

7.12.5 See also

- [Opacité](#)
- [Up](#)

7.13 To Background

7.13.1 Overview

This command puts any object at the bottom, below all other objects of the drawing.

7.13.2 Usage

La commande peut être appelée de différentes façons comprenant:

- *From Document menu:* Object/Background)
- [../images/icons/selection_bot.png not found]
- *With Shortcut:* End

To use this tool correctly, one should respect the following steps.

7.13.3 Options

7.13.4 Additional Information

7.13.5 See also

- [Descendre](#)

7.14

Aperçu de l'icône "Monter" telle qu'accessible dans la barre des options de l'outil Sélection .

7.14.1 Overview

7.14.2 Usage

La commande peut être appelée de différentes façons comprenant:

- *From Document menu:* Objet/Monter
- [../images/icons/selection_up.png not found]
- *With Shortcut:* Pageup

Pour utiliser correctement la commande, il convient de respecter les étapes suivantes:

7.14.3 Options

7.14.4 Additional Information

Il est possible de réitérer l'opération autant de fois que nécessaire jusqu'à ce que l'objet atteigne le premier-plan.

7.14.5 See also

- [Premier-plan](#)

7.15

7.15.1 Overview

7.15.2 Usage

La commande peut être appelée de différentes façons comprenant:

- *From Document menu:* Objet/Descendre (L)
- **Descendre** [*../images/icons/selection_down.png not found*]
- *With Shortcut:* Pgdn

Pour utiliser correctement la commande, il convient de respecter les étapes suivantes:

7.15.3 Options

7.15.4 Additional Information

Il est possible de réitérer l'opération autant de fois que nécessaire jusqu'à ce que l'objet atteigne l'arrière-plan.

7.15.5 See also

- **Arrière-plan**

7.16

7.16.1 Overview

Le menu Objet ainsi que la barre d'options contiennent deux éléments permettant la rotation d'un objet selon l'angle prédéfini de 90°. La première (CW = clockwise) tourne l'objet dans le sens des aiguilles d'une montre. La seconde (CCW=Counter-clockwise) va dans le sens inverse des aiguilles d'une montre.

7.16.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- [*../images/icons/object_rotate.png not found*]
- *With Shortcut:* Aucun

7.16.3 Modifiers

This tool or command has no modifier.

7.16.4 Additional Information

Cette commande peut être interprétée comme un raccourci vers l'option Pivoter de la fenêtre Transformation d'objets. Toutes les deux utilisent l'attribut XML transform pour déterminer la rotation.

La transformation est toujours effectuée à partir du centre géométrique de l'objet, quelque soit l'axe de rotation.

7.16.5 See also

Transformations

7.17

Icône de la commande Symétrie horizontale

7.17.1 Overview

L'outil symétrie horizontale permet de retourner le ou les objets sélectionnés comme s'ils étaient aperçus par le biais d'un miroir. Cela a pour effet d'inverser la position des points dans le sens horizontal de l'image.

L'outil symétrie verticale permet de retourner le ou les objets sélectionnés comme s'ils étaient aperçus par le biais d'un miroir. Cela a pour effet d'inverser la position des points dans le sens vertical de l'image.

7.17.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Retourner Horizontalement et Objet/Retourner Verticalement
- Barre des options: `[/images/icons/object_flip_hor.png not found]` et `[/images/icons/object_flip_ver.png not found]`
- *With Shortcut:* H et V

7.17.3 Modifiers

This tool or command has no modifier.

7.17.4 Additional Information

La symétrie s'effectue toujours par rapport au centre géométrique de l'objet sélectionné.

7.17.5 See also

7.18 Transformations

7.18.1 Overview

The majority of the transformations of object pass by adjustments of the kind as those which follow: displacement, put on the scale, rotation or slope. Some of these adjustments, for a method of intuitive creation, can be carried out directly using the mouse and of the arrow of Selection without having to seize quantified parameters.

The Transformations window however gives access to several adjustments which make it possible to make more precise one certain number of realizable operations more directly using the mouse and to seize the coasts to be taken into account in fields usable immediately by Inkscape.

All the transformations have a common option name Apply to objects separately, which use the center of each object for its own transformation even if several are selected in the same time.

7.18.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Transform
- *With Shortcut:* Ctrl-Shift-M

7.18.3 Modifiers

This tool or command has no modifier.

7.18.4 Additional Information

7.18.5 See also

Fenêtre Transformation/Déplacement

Fenêtre Transformation/Echelle

Fenêtre Transformation/Rotation

Fenêtre Transformation/Inclinaison

7.19 Move

7.19.1 Overview

Drawing with the mouse can often be unprecise. The Move window allows to modify the position of an object very precisely by using numeric parameter.

7.19.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Transform
- *With Shortcut:* Ctrl-Shift-M

To use this tool correctly, one should respect the following steps.

New parameter take effect when the apply button is pressed.

7.19.3 Modifiers

This tool or command has no modifier. [../images/sshot.fr/position_dlg.png not found]

X permet de définir un déplacement horizontal de l'objet;

Y permet de définir un déplacement vertical;

Déplacement relatif When check the object is move relatively to its old position and when unchecked the number given as a value is understood as the new position. For example. Your object is at X=100. You put 10 in Horizontal filed. If checked, the object will move to 110, in the other case, it will go to 10.

It is possible to define the unit as you wish by using the list.

7.19.4 Additional Information

7.19.5 See also

7.20 Scale

7.20.1 Overview

The Scale tab lets you define some size modifications. It can be applied in absolute units or in pourcentage.

7.20.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Transform
- *With Shortcut:* Ctrl-Shift-M

To use this tool correctly, one should respect the following steps.

7.20.3 Modifiers

This tool or command has no modifier.

Width sets the horizontal size modification only.

Height sets the vertical size modification only.

Keep proportions Automatically update other fields when one is changed in applying same changes to all.

7.20.4 Additional Information

7.20.5 See also

7.21 Rotate

7.21.1 Overview

7.21.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *With Shortcut:* Ctrl-Shift-M

To use this tool correctly, one should respect the following steps.

Les nouveaux paramètres sont pris en compte à deux moments:

- au changement de champ à l'intérieur de la fenêtre;
 - lorsque la touche **Entrée** est pressée.
-

7.21.3 Modifiers

This tool or command has no modifier.

Angle permet de définir un déplacement horizontal de l'objet;

Vertical permet de définir un déplacement vertical;

Il est possible de définir l'unité à utiliser dans les champs parmi la liste proposée dans le menu déroulant unité.

7.21.4 Additional Information

7.21.5 See also

7.22 Skew

7.22.1 Overview

The Transformation Dialog allows numerically setting the skew on selected objects.

7.22.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Transform
- *With Shortcut:* Ctrl-Shift-M

To use this tool correctly, one should respect the following steps.

7.22.3 Modifiers

This tool or command has no modifier. [../images/sshot.fr/position_dlg.png not found]

Horizontal permet de définir une inclinaison horizontale de l'objet;

Vertical permet de définir une inclinaison verticale;

Il est possible de définir l'unité à utiliser dans les champs parmi la liste proposée dans le menu déroulant unité.

7.22.4 Additional Information

7.22.5 See also

7.23



7.23.1 Overview

L'un des avantages du dessin vectoriel consiste en l'autonomisation des objets dessinés. Cette autonomisation s'exprime aussi dans le positionnement de ceux-ci. Lorsqu'il s'agit de placer un objet de manière précise, il suffit d'utiliser la fenêtre Propriétés d'objet et de spécifier la nouvelle position. En relevant, les informations, il est possible de les appliquer à d'autres objets en les recopiant dans la même fenêtre. Cependant, cette démarche peut s'avérer longue et fastidieuse s'il y a plusieurs objets à modifier. Dans ce cas, il est beaucoup plus rapide d'utiliser la fenêtre Alignement qui permet de positionner sur un même axe différents objets du dessin.

7.23.2 Usage

This command can be called by different ways including:

- *From Document menu:* Objet/Aligner et Distribuer

- *From the command bar:* 

- *With Shortcut:* Ctrl-Shift-A

L'activation permet l'affichage de la fenêtre Aligner et Distribuer qui donne accès aux diverses options.

7.23.3 OPTIONS D'ALIGNEMENT

Dernier Sélectionné Menu déroulant permettant de spécifier l'objet de référence de l'alignement (ci-dessous en ligne)

1. **Dernier Sélectionné:** Dans l'ordre de sélection des objets à l'aide de la touche **Shift**, le dernier qui ait été cliqué. Dans le cas où la sélection a été effectuée par un glissé de souris, le dernier sélectionné correspond à celui qui se situe au-dessus des autres soit parce qu'il a été le dernier créé, soit parce qu'il a été placé ici par un travail sur la superposition des éléments;
2. **Premier Sélectionné:** opposé du précédent; va correspondre au premier cliqué en cas d'une sélection par clics successifs ou au plus bas dans la pile des objets dans les autres cas;
3. **Plus grand objet:** Aligne l'ensemble des objets sélectionnés en prenant comme objet de référence celui qui a la longueur la plus importante en considérant cette longueur comme la différence entre le point le plus à gauche et le point le plus à droite de la forme;
4. **Plus petit objet:** Inverse du précédent;
5. **Page:** L'alignement va s'effectuer par rapport à la page, considérant cette page comme un objet dessiné
6. **Dessin:** L'alignement va s'effectuer par rapport aux objets cardinalement les plus extrêmes même si ceux-ci ne sont pas sélectionnés;
7. **Sélection:** Aligne les objets par rapports aux objets cardinalement les plus extrêmes inclus dans la sélection. La sélection est alors considéré comme un objet rectangulaire virtuel.

Enumération pour l'alignement horizontal:

1. Alignement sur la gauche à l'extérieur de l'objet de référence;
2. Alignement sur la gauche à l'intérieur de l'objet de référence;
3. Alignement horizontal sur le centre de l'objet de référence;
4. Alignement sur la droite à l'intérieur de l'objet de référence;
5. Alignement sur la droite à l'extérieur de l'objet de référence;
6. Ancrer verticalement sur la base du texte;
7. Ancrer horizontalement sur la base du texte;

Enumération pour l'alignement vertical:

1. Alignement sur le point haut à l'extérieur de l'objet de référence;
2. Alignement sur le point haut à l'intérieur de l'objet de référence;
3. Alignement vertical sur le centre de l'objet de référence;
4. Alignement sur le point bas à l'intérieur de l'objet de référence;
5. Alignement sur le point bas à l'extérieur de l'objet de référence.

7.23.4 OPTIONS DE DISTRIBUTION

Dernier Sélectionné Menu déroulant permettant de spécifier l'objet de référence de la distribution (ci-dessous en ligne)

1. Dernier Sélectionné: Dans l'ordre de sélection des objets à l'aide de la touche Majuscule, le dernier qui ait été cliqué. Dans le cas où la sélection a été effectué par un glissé de souris, le dernier sélectionné correspond à celui qui se situe au-dessus des autres soit parce qu'il a été le dernier créé, soit parce qu'il a été placé ici par un travail sur la superposition des éléments;
2. Premier Sélectionné: opposé du précédent; va correspondre au premier cliqué en cas d'une sélection par clics successifs ou au plus bas dans la pile des objets dans les autres cas;
3. Plus grand objet: distribue l'ensemble des objets sélectionnés en prenant comme objet de référence celui qui a la longueur la plus importante en considérant cette longueur comme la différence entre le point le plus à gauche et le point le plus à droite de la forme;
4. Plus petit objet: Inverse du précédent;
5. Page: la distribution va s'effectuer par rapport à la page, considérant cette page comme un objet dessiné;
6. Dessin: La distribution va s'effectuer par rapport aux objets cardinalement les plus extrêmes même si ceux-ci ne sont pas sélectionnés;
7. Sélection: distribue les objets par rapports aux objets cardinalement les plus extrêmes inclus dans la sélection. La sélection est alors considéré comme un objet rectangulaire virtuel.

Enumération pour la distribution horizontale:

1. Distribue les côtés gauches des objets à distances égales;
2. Distribue les centres d'objets à distances égales;
3. Distribue les côtés droits des objets à distances égales;
4. Eloignement équidistant horizontal des objets;
5. Distribue verticalement sur la base du texte;
6. Distribue horizontalement sur la base du texte;
7. Positionnement aléatoire des centres en x et y;
8. Egalisation non systématique des distances bords à bord

Enumération pour la distribution verticale:

1. Distribue les sommets des objets à distances égales;
2. Distribue verticalement les centres des objets à distances égales;
3. Distribue les bases des objets à distances égales;
4. Eloignement équidistant vertical des objets;
5. The Randomize button moves the selected objects randomly within the bounding box of the selection. To achieve the most eye-pleasing results, randomization can be followed by one or more rounds of unclumping (see the next item).

7.23.5 Modifiers

This tool or command has no modifier.

7.23.6 Additional Information

7.23.7 See also

[propriétés d'objets](#)

[alignement manuel à l'aide de positions chiffrées](#)

[alignement manuel à l'aide de repères](#)

7.24 Grid Arrange

7.24.1 Overview

The window Grid Arrange is a fast and effective way to carry out a precise alignment of various objects present in the drawing. But instead of aligning the ones compared to the others, a grid defined in the preferences is used as a basis for the new positioning.

Possibilities are numerous for a such fonction:

- You can define the numbers of rows/columns in the grid. When you change one of the numbers, the other is updated automatically based on the total number of selected objects.
- You can make all rows/columns equal height/width, or you can make them fit the tallest/widest object in each row/column.
- You can set the vertical and horizontal alignment of objects in rows and columns correspondingly.
- You can set the row/column spacing explicitly (negative values are allowed), or you can make the entire grid squeeze or stretch to exactly fit the current selection's bounding box.

7.24.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Grid Arrange

7.24.3 Options

Grid Arrange options are displayed in a window.

7.24.4 Additional Information

7.24.5 See also

Chapter 8

Paths

8.1 Inside vectors

The force of Inkscape holds in these formidable and intuitive competences in the creation and the edition of the essential constituents of the vectorial drawing. One will thus find in the menu corresponding of the functionalities relating to the mixing of forms, with the automatic transformation of the ways constituting the forms so as to open the already impressive range of the possibilities of the basic forms.

8.2

Icône de la commande Convertir en chemin

8.2.1 Overview

La commande Convertir en chemin (Objet en chemin, selon les version) permet d'utiliser des objets complexes ou prédéfinis de Inkscape et de transformer la nature du contour de cet objet en un chemin composé de points de contrôle. Ce changement de nature n'affecte pas la forme, puisque les algorithmes d'Inkscape favorisent l'adéquation à l'original. Les points de contrôle générés sont par la suite réutilisables à l'aide des outils noeuds pour une modification plus précise de l'aspect de cette forme.

8.2.2 Usage

This command can be called by different ways including:

- *From Document menu:* Chemin/Objet en chemin
- *With Shortcut:* Ctrl-Shift-C

To use this tool correctly, one should respect the following steps.

8.2.3 Modifiers

This tool or command has no modifier.

8.2.4 Additional Information

Le chemin généré peut être soit des segments droits soit des segments courbes en fonction de la forme initiale de l'objet.

Toute la fonction est automatisée, et aucun réglage n'est disponible pour la fréquence des points de contrôle généré. Inkscape cherche à optimiser les points de manière à ce qu'il en existe le minimum. Il appartient à l'utilisateur de rajouter ses propres points s'il souhaite effectuer des opérations particulières sur les portions de courbes. Il est possible d'effectuer une simplification automatique de la forme en utilisant la commande **Simplifier**.

Attention: cette action n'est pas réversible. Elle modifie de manière irréversible la composition des objets, même si cela n'a pas de rôle destructeur sur leurs aspects. Par exemple, un texte converti en chemin n'est plus considéré comme un texte mais comme une forme ayant l'aspect d'une lettre. L'objet résultant n'est donc plus modifiable à l'aide de la fenêtre Propriétés de texte.

8.2.5 See also

Manipuler les noeuds et points de contrôle

8.3

Icône de la commande Briser en chemin

8.3.1 Overview

La commande Briser en chemin est très proche de la commande **Convertir en chemin**. Elle permet d'utiliser des objets complexes ou prédéfinis de Inkscape et de transformer la nature de cet objet de manière à ce que son contour devienne un chemin complet sans remplissage. Ce changement de nature n'affecte pas la forme, puisque les algorithmes d'Inkscape favorisent l'adéquation à l'original. Les points de contrôle générés sont par la suite réutilisables à l'aide des outils noeuds pour une modification plus précise de l'aspect de cette forme.

Comparaison des commandes Convertir en chemin et Briser en chemin sur des objets similaires.

8.3.2 Usage

This command can be called by different ways including:

- *From Document menu:* Chemin/Briser en chemin
- *With Shortcut:* Ctrl-Alt-C

To use this tool correctly, one should respect the following steps.

8.3.3 Modifiers

This tool or command has no modifier.

8.3.4 Additional Information

Le chemin généré peut être soit des segments droits soit des segments courbes en fonction de la forme initiale de l'objet.

Toute la fonction est automatisée, et aucun réglage n'est disponible pour la fréquence des points de contrôle généré. Inkscape cherche à optimiser les points de manière à ce qu'il en existe le minimum. Il appartient à l'utilisateur de rajouter ses propres points s'il souhaite effectuer des opérations particulières sur les portions de courbes. Il est possible d'effectuer une simplification automatique de la forme en utilisant la commande **Simplifier**.

Attention: cette action n'est pas réversible. Elle modifie de manière irréversible la composition des objets, même si cela n'a pas de rôle destructeur sur leurs aspects. Par exemple, un texte converti en chemin n'est plus considéré comme un texte mais comme une forme ayant l'aspect d'une lettre. L'objet résultant n'est donc plus modifiable à l'aide de la fenêtre Propriétés de texte.

8.3.5 See also

Manipuler les noeuds et points de contrôle

8.4 Bitmap Trace

Trace Bitmap Dialog

8.4.1 Overview

The Potrace bitmap tracer is incorporated into Inkscape - now vectorizing bitmaps is easy and interactive. A matching command, "Create bitmap copy", converts from any object to bitmap.

Inkscape can do bitmap tracing (Shift+Alt+B) from the GUI. The only tracer included with the program so far is Potrace (<http://potrace.sf.net>) but we may add other tracers in the future. Potrace works very well for black-and-white images; in its dialog, several tracing options (brightness threshold, edge detection, quantization) are available, as well as an interactive preview.

8.4.2 Usage

This command can be called by different ways including:

- *From Document menu::* Path/Trace Bitmap
- By shortcut: Shift-Alt-B

8.4.3 Scan Multiples

Passes Multiples

The Multiple scanning mode is added to the Bitmap Tracing dialog (Path > Trace Bitmap). This mode traces a bitmap image repeatedly, assigning a distinct style to each resulting path and combining the paths into a group. What does this mean to the user? For one thing, Inkscape can now perform color tracing! There are three new options:

Brightness This separates the image into a given set of brightness levels, and scans the image for each one. This results in a fairly good grayscale vector representation of the original.

Color This is what everyone wants. This quantizes the original color bitmap into a reduced number of colors, scans each subset of pixels, and assembles the paths into a color vector rendition of the original bitmap. This has been tested extensively and produces very good results.

Monochrome This is the same as Color, but converts the resulting paths to grayscale. This is a convenience command, and is the same as if the user had used the Fill/Stroke? dialog to do the same thing. The results are somewhat similar to Brightness; however, Brightness merely adds R, G, and B to get a brightness level, and throws color information away. That works well for areas of differing brightness, but fails for areas of similar brightness and different hue. Monochrome is grayscale, but its curves follow the edges of differing color.

This tool or command has no modifier.

8.4.4 See also

Notmade

8.5

Aperçu des opérations booléennes

8.5.1 Overview

8.5.2 Available Operations

Union This tool can be called by different ways including :

- *From Document menu:* Path/Union
- *With Shortcut:* Ctrl-+

The Union boolean operation will combine two or more overlapping shapes into one larger shape, consisting of the outer contour of the shapes. At least two overlapping shapes must be selected for the Union command to have the desired effect. If the selected shapes are not overlapping, the Union command will have the same effect as the Combine command. This command is intended to work on shapes (closed paths) but open paths are affected by the Union command as well, however, the results are somewhat unpredictable. On open paths, the command works by first closing each path with a straight path segment between the end nodes, then combining the two shapes. Sometimes multiple paths are created.

Difference This tool can be called by different ways including :

- *From Document menu:* Path/Difference
- *With Shortcut:* Ctrl-

Executing the Difference boolean operation with two overlapping shapes selected will remove the area of the top object from the bottom object. Executing the Difference command with more than two shapes selected has no effect. The Difference command is meant to be used with shapes, but open paths are affected by the command as well.

Intersection This tool can be called by different ways including :

- *From Document menu:* Path/Intersection
- *With Shortcut:* Ctrl-*

Using the Intersection boolean operation results in a shape consisting of the overlapping area(s) of selected objects. More than two objects can be selected, the resulting shape consisting of the intersecting area of all the selected shapes, and having the effect of deleting all of the selected objects if no area is overlapped by all selected objects.

Exclusion This tool can be called by different ways including :

- *From Document menu:* Path/Exclusion
- *With Shortcut:* Ctrl-^

The Exclusion boolean operation creates a shape or shapes of the areas not overlapping. Only two shapes can be selected to achieve the effect. The stacking order for the Exclusion command is not important.

Division This tool can be called by different ways including :

- *From Document menu:* Path/Division
- *With Shortcut:* Ctrl-/

Division of two shapes results in two or more shapes, one of the overlapping area of the two objects, and one of the exclusion area of the bottom (in stacking order) shape.

Cut path This tool can be called by different ways including :

- *From Document menu:* Path/Cut path
- *With Shortcut:* Ctrl-Alt-/

The Cut Path command divides each of the two selected objects at the intersections of the paths, resulting in open path segments. This command is handy for cutting an open path by drawing an intersecting path, selecting both paths, executing this command, and deleting the unused path segments.


8.5.3 Additional Information


8.5.4 See also

8.6 Combine

8.6.1 Overview

The combine command is used to create one path object from multiple paths. This command is often confused with Boolean operations, like Union, but its purpose and function is very different. With two or more open paths, whether or not they intersect,


select the paths with the Selector  and execute the Combine command. Each of the paths are now subpaths of a single path object. They are moved together as if they were grouped, and they share fill and stroke properties as if they were the same path. Unlike a group, however, individual subpaths cannot be selected individually.

Combining open paths is a necessary step in joining their open nodes. With the Node tool , select the open (end) node of one path and the open node of the other path, where the two shall be joined. With the two nodes selected, execute the "Join paths at selected nodes" or "Join paths at selected nodes with new segment" commands to join the two nodes. In this way, open paths can be connected to one another, as many as are included in the singular path object as subpaths.

Closed shapes can be combined into a single path object as well. Where two shapes overlap, the rules for overlapping fills applies. Unlike shapes created with a Boolean operation, however, the Break Apart command will restore each of the closed paths to their previous shape. Live Shapes will retain their former shape, but will be converted to path shapes and lose their enhanced features when combined, which cannot be regained.

8.6.2 Usage

L'outil peut être appelé de différentes façons comprenant:

- *From Document menu:* Path/Combine paths
- *From the Toolbox:* 
- *With Shortcut:* Ctrl-K

To use this tool correctly, one should respect the following steps.

8.6.3 Options

-
-

8.6.4 Additional Information

8.6.5 See also

- [Grouper](#)

8.7 Break apart

Aperçu de "Séparer les chemins" tel qu'accessible dans la boîte à outil .

8.7.1 Overview

The Break Apart command is used to create multiple independent paths from subpaths of a single path object. When a single path object comprised of two or more subpaths are selected, and the Break Apart command is executed, the subpaths will be transformed into individual paths. The individual paths can then be selected and edited independently.

A block of text that has been transformed into shapes, with the Object To Path command, the individual letters can be separated with the Break Apart command. Letters composed of two or more subpaths, such as those with eyes, counters and loops (holes,) will need to be re-combined for the appropriate overlapping rules to apply, giving the letters their original appearances.

8.7.2 Usage

- *From Document menu:*
- *With Shortcut:* Shift-Ctrl-K

8.7.3 Options

-
-

8.7.4 Additional Information

8.7.5 See also

- [Dégrouper](#)

8.8 Inset

8.8.1 Overview

The Inset command will contract a shape so that it is smaller than the original by a set distance, while retaining the shape of the original. Live Shapes are transformed by the command, but they are converted to paths, and an open path is closed. The amount of the contraction is determined by the setting in Inkscape preferences, on the Steps tab, in the "Inset/Outset by" field. The Outset command expands the shape.

8.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* Path/Inset
- *With Shortcut:* –

To use this tool correctly, one should respect the following steps.

8.9 Dynamic Offset

8.9.1 Overview

The Dynamic Offset command transforms a shape, endowing it with a special control handle. By dragging the control handle the shape is dynamically transformed, retaining its shape. It can be expanded or contracted, depending on the direction in which the handle is moved. To return an object to a regular shape after it has been transformed into a dynamically offset object, use the Object to Path command.

8.9.2 Usage

This command can be called by different ways including:

- *From Document menu:* Path/Dynamic Offset
- *With Shortcut:* –

To use this tool correctly, one should respect the following steps.

8.9.3 Additional Information

When the control handle is released, the handle is automatically relocated to the top of the object, or whatever position was the top before the object was rotated. When using this command, only inseting the object (making it smaller than the original) produces predictable results. Making an object larger than the original rounds corners for some reason. The workaround for this is to repeatedly use the Outset command, and then it can be reduced to taste via the Dynamic Offset command.

8.10 Outset

8.10.1 Overview

8.10.2 Usage

This command can be called by different ways including:

- *From Document menu:* Path/Outset
- *With Shortcut:* –

To use this tool correctly, one should respect the following steps.

Chapter 9

Text

9.1 Text in drawings

Since the logos, the publicity or the map design are the privileged fields of the vectorial one, nothing astonishing to see in Inkscape a number growing of functionalities referring itself to it. simple writing of a text to its overlap in or on a way, all is made to answer the typographical constraints required by certain contexts.

9.2 Setting the text: Text and Font

9.2.1 Overview

The Text > Text and Font... menu command activates the Text and Font properties window. The Text and Font window displays the current settings and options for the Text tool on the Font tab, including font, size, style, justification, line spacing and direction. The Text tab shows the text of the currently selected text object, or is grayed out if none is selected. The Option bar can also be used. It has the same settings and can also display font aspect to help the user.

9.2.2 Usage

This command can be called by different ways including:

- *From Document menu:* Object/Text and font
- *With Shortcut:* Ctrl-Shift-T
- *From the command bar:* [not found]

9.2.3 Options

Famille de Police Permet de sélectionner la police à utiliser dans la liste des polices installées sur le système;

Style Permet de définir l'aspect de style appliqué au caractère parmi Romain, italique et gras ainsi que leur combinaison; ensuite, la liste déroulante permet de choisir la taille du caractère comprise entre 1.01 et 9999.00;

Agencement Permet d'appliquer des propriétés de paragraphe tel un alignement, un changement d'orientation (écriture de gauche à droite, ou de haut en bas) ainsi que l'espacement des lignes

9.2.4 Additional Information

Text can be set via the keyboard.

Ctrl-B Bold or not for the selected text.

Ctrl-I italic or not for the selected text.

Alt-> Expand line or paragraph by one Screen pixel.

Alt-< Small down the line or paragraph by one Screen.

Shift-Alt-< Expand line or paragraph by ten Screen pixels.

Shift-Alt-> Contract line or paragraph by ten.

Ctrl-Alt-< Make text object one pixel taller.

Ctrl-Alt-> Make text object one pixel shorter.

Shift-Ctrl-Alt-<

Shift-Ctrl-Alt->

9.2.5 See also

9.3 Text on path

9.3.1 Overview

Inkscape implement the SVG tag `<textPath>` which allows to put a text on a path so that it follows its shape. Both text and path remain fully editable (including kerns and letterspacing in text). Several texts can be put to one path. When you move the path, its attached texts move with it; however, you can move the text away from its path or transform it without losing the link. The Text/Put on Path command converts a text-on-path into regular text.

9.3.2

- *From Document menu:* Texte/Mettre suivant un chemin (p)

1. Select a text object and a path, shape, or offset and do the Text/Put on Path command to make the text follow the path.

9.3.3

9.3.4 Additional Information

9.3.5 See also

9.4 Flow into Frame

9.4.1 Overview

The Flow into Frame command makes it possible to place a paragraph of text in a frame so that it is constrained there. The form acts then as a kind of container in which the text is completely included.

9.4.2 Usage

To use this tool correctly, one should respect the following steps.

1. Write a text with Text Tool.
2. Modify Text aspect.
3. Draw a shape with any tool.
4. Select both shape and text.
5. Use the Flow into Frame command to put text into previous shape.
6. Eventually, group them.

9.4.3

- *From Document menu:* Text/Flow into Frame
- *With Shortcut:* Alt-W

9.4.4 Modifiers

This tool or command has no modifier.

9.4.5 Additional Information

Since 0.42, both text and shape are Editable after flowing is done.

Shape used is the real path, not the stroke.

If the box has to be rectangle, it is easier: just a need to drag the mouse with the Text tool to draw this box.

9.4.6 See also


9.5 Unflow

9.5.1 Overview

A flowing text is text that has been made using the Text/Flow menu or dragging the mouse with the text tool before writing the text. The Unflow makes it possible to return a text framed to its initial aspect and to frees it from the form .

9.5.2 Usage

To use this tool correctly, one should respect the following steps.

1. Just select text object .
2. Use the UnFlow command.

9.5.3

- *From Document menu:* Text/Unflow
- *With Shortcut:* Shift-Alt-W

9.5.4 Modifiers

This tool or command has no modifier.

9.5.5 Additional Information

9.5.6 See also

9.6 Remove Manual Kerns

The Remove Manual Kerns command makes it possible to quickly clean a text from horizontal or vertical kernings which were added by the user.

9.6.1 Usage

This command can be called by different ways including:

- *From Document menu:* Text/Remove manual Kerns

9.6.2 Additional Information

Chapter 10

Menu: Effects

10.1 Drawing with fun

Adding effects to objects is not a need. In many cases, the recourse to such options opens new ways in the creation of graphics, varied and personalized.

10.2 Previous Effect

10.2.1 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Previous Effect

10.3

10.3.1 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* [../images/icons/ not found]
- *With Shortcut:*

10.4

Effet d'ombré créé à l'aide de Blur Edge

10.4.1 Overview

10.4.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effect/Blur Edge
 - *With Shortcut:*
-

10.4.3 Options

La boîte de dialogue de l'effet Blur Edge

Blur Width

Number of steps

10.5

10.5.1 Overview

10.5.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *With Shortcut:*

10.5.3 Options

La boîte de dialogue de l'effet Grille

10.5.4 See also

10.6 DropShadow

10.6.1 Overview

10.6.2 Usage

This command can be called by different ways including:

- *From Document menu:*
 - *With Shortcut:*
-

10.6.3 Options

La boîte de dialogue de l'effet Drop Shadow

Color of shadow Permet de déterminer la couleur de l'ombre

10.6.4 Additional Information

10.7 ConnectedDot

10.7.1 Overview

Places a dot and a number at each node of the selected path.

10.7.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Connected the dots

10.7.3 Options

La boîte de dialogue de l'effet Connect Dots

Font size

Dot Size Permet de déterminer le diamètre des points.

10.8 FretFind

10.8.1 Overview

Fredfind is a fretboard design tool capable of designing multiscale and microtonal fretboards for guitars.

10.8.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/FretFind(...)
-

10.8.3 Options

La boîte de dialogue de l'effet FretFind Multi ET

10.9 DrawHandles

10.9.1 Overview

10.9.2 Usage

This command can be called by different ways including:

- *From Document menu:*

10.10 Interpolate

10.10.1 Overview

Based on 2 selected paths, blends paths and styles (flat color fills only) with a given number of steps; requires two paths to be selected.

10.10.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Interpolate

10.10.3 Options

La boîte de dialogue de l'effet Interpolation

Exponent

Interpolation steps

Interpolation Method

Duplicate Endpaths

Interpolate style

10.11 Flatten path

10.11.1 Overview

Flatten Bezier flattens paths in the current selection, approximating each path with a polyline whose segments meet the specified criteria for flatness.

10.11.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effect/Visualize Path/ Flatten Path

10.11.3 Options

10.12 Measure path

10.12.1 Overview

Measure path attaches a text label to each path in the selection giving the length of that path (in px units).

10.12.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effect/Visualize Path/Measure path

10.12.3 Options

10.13 Kochify

10.13.1 Overview

Kochify is a two-step fractal effect based on the selected paths. It replaces each segment (between the nodes) of the selected path with the stored path. For example, if the stored path is an S-like curve, the path will become "wavy"; the size of the waves will

depend on how many nodes the source path has (use the "Add node" button in the Node tool



to add nodes between

selected nodes, or the Simplify command to remove extra nodes).

10.13.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Kochify

To use this tool correctly, one should respect the following steps.

1. First, select a path.
2. Do "Kochify (Load)" to store it.
3. Then select another path.
4. do "Kochify".

10.13.3 Modifiers

This tool or command has no modifier.

10.13.4 Additional Information

10.14 Latex formula

10.14.1 Overview

LaTeX formula allows you to type in any LaTeX formula and get a vector object with the TeX rendition of this formula inserted into your document. You need to have latex, dvips, and pstoeedit installed and in PATH for this to work.

10.14.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effect/Render/ LaTeX formula

10.14.3 Options

10.15 LindenMayer

10.15.1 Overview

Draws deterministic context-free Lindenmayer Systems. Creates a new path object in the 0,0 point (located off of the canvas).

10.15.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Render/Lindemayer

10.15.3 Options

La boîte de dialogue de l'effet LindeMayer

Order

Step

Angle

Axiom

Rules

10.16 Motion

10.16.1 Overview

Draws isometric 3D wireframe path extrusions for selected paths.

10.16.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Motion

10.16.3 Options

La boîte de dialogue de l'effet Motion

Magnitude

Direction

10.17 RadiusRandomize

10.17.1 Overview

Randomly moves path nodes, node handles, or both within the specified radius.

10.17.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Radius Randomize

10.17.3 Options

La boîte de dialogue de l'effet RadiusRandomize

Magnitude

Direction

10.17.4 Additional Information

This effect only applies to paths. Please **convert** primitives before applying it to one of them.

10.18 RandomTree

10.18.1 Overview

Draws a random tree - a classic application of turtle geometry. Creates a new path object in the 0,0 point (located off of the canvas).

10.18.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/RandomTree

10.19 SegmentStraightener

10.19.1 Overview

Makes curved path segments a specified percentage straighter by either pulling control handles toward their node or toward a point a third of the distance along the destination straight line. Operates on selected paths.

10.19.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Segment Straightener

10.20 Summer's night

10.20.1 Overview

10.20.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Summer's Night

10.21 Wavyline

Converts the selected rectangle objects into appropriately sized wavy lines. Allows user to specify custom equations $f(x)$ to use in the plotting.

10.21.1 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Wavy Line

10.22 Whirl

10.22.1 Overview

10.22.2 Usage

This command can be called by different ways including:

- *From Document menu:* Effects/Summer's Night
-

Chapter 11

Travailler avec les noeuds

11.1

icône de l'outil Insérer un noeud

11.1.1 Overview

Cet outil autorise le graphiste à insérer de nouveaux noeuds dans un chemin existant de manière à pouvoir déformer ce chemin de manière plus précise. Cet outil peut être utilisé sur tous les chemins de votre document. Il s'applique à un segment, et positionne le nouveau point au milieu de ce segment.

11.1.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* `[../images/icons/add.png not found]`
- *With Shortcut:* Shift-Ins

To use this tool correctly, one should respect the following steps.

11.1.3 Modifiers

This tool or command has no modifier.

11.1.4 Additional Information

Ce qui est dessiné avec les outils de forme géométrique ou le texte n'est pas considéré comme chemin par Inkscape. Avant de pouvoir les manipuler, leur ajouter des points pour les déformer, il est nécessaire de les convertir en courbe

11.1.5 See also

[Convertir en courbe](#)

[Manipulation de noeuds et de points de contrôle](#)

11.2

icône de l'outil Supprimer un noeud

11.2.1 Overview

11.2.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* [../images/icons/node_delete.png not found]
- *With Shortcut:*

Pour utiliser correctement cet outil il convient de respecter les étapes suivantes:

11.2.3 Modifiers

This tool or command has no modifier.

11.2.4 Additional Information

Ce qui est dessiné avec les outils de forme géométrique ou le texte n'est pas considéré comme chemin par Inkscape. Avant de pouvoir les manipuler, leur ajouter des points pour les déformer, il est nécessaire de les convertir en courbe.

Dans tous les cas, la forme du segment sur lequel le noeud était positionné est redessiné en fonction des points de contrôle des noeuds encadrant restant. [screenshot]

11.2.5 See also

[Convertir en courbe](#)

11.3 Déplacer un noeud

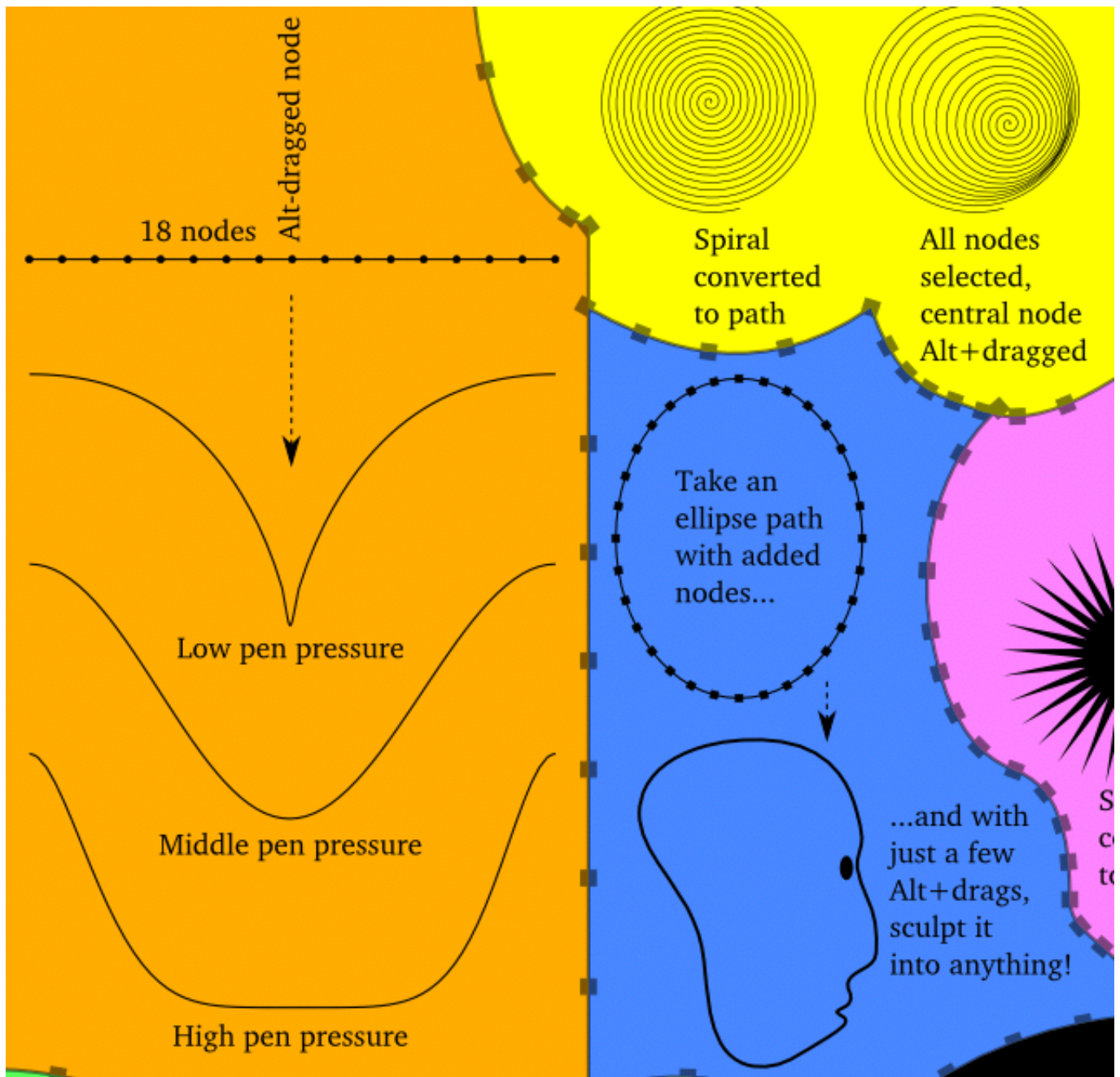
Le déplacement d'un noeud est certainement, associé à une sélection simple, nous emmène au coeur du vectoriel et de ces étonnantes capacités de remaniement d'un dessin. Il peut être effectué de plusieurs façons sur un ou plusieurs noeuds sélectionnés.

1. Glisser à l'aide de la souris.
2. A l'aide des touches fléchées du clavier.

11.3.1 Additional Information

Les mêmes opérations sont applicables aux noeuds.

11.4 Node Sculpting



11.4.1 Overview



An entirely new way of manipulating paths in Node tool is added in this version: Node sculpting. Normally, when you have several nodes selected and you drag one of them, all selected nodes move by the same amount. Now, if you Alt-drag one of the selected nodes, only that node is fully displaced; other selected nodes are moved less than the full amount, so that those farthest from the drag point remain stationary.

So, for example, if you select several nodes on a straight line and Alt+drag the middle selected node, the path will bend into a

smooth bell-like curve. Nodes' handles are also adjusted correspondingly to keep the overall shape smooth and natural. (If you don't have enough nodes on a path fragment that you want to reshape in this way, just elect the end nodes of that fragment and press **Ins** a few times to populate it with nodes.)

Moreover, node sculpting is sensitive to pressure of your tablet pen. If you press slightly, your curve will have a narrow sharp tip (i.e. the nearest neighbors of your dragged node will move only a bit); if you press hard, the curve's tip will be wide and blunt (i.e. the nearest neighbors will move almost as much as the dragged node). (Hint: to stop dragging without losing your shape, first release **Alt** and then lift the tip of the pen.)

There are many possible applications of the sculpting technique. To take a simple example, selecting all nodes of an ellipse-like shape and **Alt**+dragging one of them will smoothly and naturally stretch and skew the entire shape in any direction. Doing the same to a complex path, such as star or spiral, will twist and punch it without destroying its intricate structure - this is the way to get squashed or self-intersecting stars, eccentric spirals and other shapes not easily doable before. Selecting only part of all nodes allows you to smoothly reshape parts of the figure without disturbing the rest.

Especially useful node sculpting is for complex natural paths, such as calligraphic stroke large-scale pushes and bends without destroying the small-scale features. Things like making a calligraphic stroke narrower in one place and wider in another, or extending the ear or flattening the nose of a head, or any other reshaping of complex paths - all this is now much faster and more natural to do using sculpting. Starting from an ellipse with added nodes, it takes just a few **Alt**+drags to tweak it into a silhouette of a head, or a map of Australia, or an Inkscape logo!

11.4.2 T

o use this tool correctly, one should respect the following steps.



1. Draw a line with Bézier tool ;
2. Break this line with several new nodes using options of the Node tool;
3. Select all or only some of these nodes;
4. Choose one of these and press it;
5. Keeping the node pressed, press in the same time **Alt** key and drag the node.

11.4.3 Modifiers

This tool or command has no modifier.

11.4.4 Additional Information

11.4.5 See also

11.5

Icône de la boîte à outils permettant la séparation d'une ligne en deux parties distinctes

11.5.1 Overview

Cet outil autorise le graphiste à couper un segment de manière à obtenir un chemin ouvert ou un nouveau chemin séparé du reste de la forme s'il s'agit d'un tracé ouvert. Cet outil peut être utilisé sur tous les segments de votre document. Il duplique le point en séparant la copie de l'original de manière à ce que les deux soient manipulables séparément.

11.5.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* [../images/icons/node_break.png not found]
- *With Shortcut:*

To use this tool correctly, one should respect the following steps.

11.5.3 Modifiers

This tool or command has no modifier.

11.5.4 Additional Information

Ce qui est dessiné avec les outils de forme géométrique ou le texte n'est pas considéré comme chemin par Inkscape. Avant de pouvoir les manipuler, leur ajouter des points pour les déformer, il est nécessaire de les convertir en courbe.

11.5.5 See also

Convertir en courbe

11.6

icône de l'outil Joindre les noeuds

11.6.1 Overview

11.6.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* [../images/icons/node_join.png not found]
- *With Shortcut:* Shift-J

To use this tool correctly, one should respect the following steps.

11.6.3 Modifiers

This tool or command has no modifier.

11.6.4 Additional Information

Ce qui est dessiné avec les outils de forme géométrique ou le texte n'est pas considéré comme chemin par Inkscape. Avant de pouvoir les manipuler, leur ajouter des points pour les déformer, il est nécessaire de les convertir en courbe.

11.6.5 See also

Convertir en courbe

11.7 Crisp node

11.7.1 Overview

11.7.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/node_cusp.png.png not found]
- *With Shortcut:* Shift- C

To use this tool correctly, one should respect the following steps.

11.7.3 Modifiers

This tool or command has no modifier.

11.7.4 Additional Information

L'outil ne crée pas un angle, il offre la possibilité de contrôler les points de contrôle séparément, ce qui aboutit nécessairement à un angle même si les segments mitoyens sont courbes.

11.7.5 See also

11.8

11.8.1 Overview

11.8.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/icons/node_smooth.png.png not found]
- *With Shortcut:* Shift- S

To use this tool correctly, one should respect the following steps.

11.8.3 Modifiers

This tool or command has no modifier.

11.8.4 Additional Information



In the Node tool , when you switch the type of the selected node to Smooth or Symmetric (by Shift+S/Shift+Y), you can preserve the position of one of the two handles by hovering your mouse over it, so that only the other handle is rotated/scaled to match.

11.8.5 See also

[Page précédente](#) - [Page Suivante](#)

11.9

icône de l'outil Transformation segment en droite

11.9.1 Overview

Le dessin à la plume est parfois difficile. Il arrive fréquemment qu'un segment ait besoin d'être modifié. Le rôle de l'outil Transformation en droite est de transformer un segment courbe en segment de droite parfaitement rectiligne joignant les deux noeuds concomitants.

11.9.2 Usage

This command can be called by different ways including:

- *From Document menu:*
- *From the Toolbox:* [../images/icons/node_line.png not found]
- *With Shortcut:* Shift- L

To use this tool correctly, one should respect the following steps.

11.9.3 Modifiers

This tool or command has no modifier.

11.9.4 Additional Information

L'outil ne modifie pas la nature des noeuds. Si tous les noeuds sont courbes, les droites sont effectivement dessinées mais en modifiant l'orientation des points de contrôle et non en les "effaçant".

11.9.5 See also

11.10

11.10.1 Overview

11.10.2 Usage

This command can be called by different ways including:

- *From the Toolbox:* [../images/iconsnode_curve.png not found]
- *With Shortcut:* Shift- K

To use this tool correctly, one should respect the following steps.

11.10.3 Modifiers

This tool or command has no modifier.

11.10.4 Additional Information

L'outil ne modifie pas la forme des segments mais la nature des noeuds en leur adjoignant de nouveaux points de contrôle .

11.10.5 See also


11.11 Make symmetric

11.11.1 Modifiers

This tool or command has no modifier.

11.11.2 Additional Information



In the Node tool  , when you switch the type of the selected node to Smooth or Symmetric (by Shift+S/Shift+Y), you can preserve the position of one of the two handles by hovering your mouse over it, so that only the other handle is rotated/scaled to match.

11.11.3 See also

Chapter 12

Working with objects

12.1 Moving objects

- 1.
- 2.

12.1.1 Additional Information

12.2

Lors de la création d'un graphique il est rare de tout parfaitement proportionner du premier coup de crayon. Pour cela, il est possible de redimensionner très facilement les objets sélectionnés placés sur le canevas. Inkscape offrent même plusieurs méthodes.

-
-
-
-

12.2.1 Additional Information

Chapter 13

Working with Colors

13.1

13.2

[../images/dlg/filloptions.png not found]

alpha

Apply-to

Fill-rule

13.3 Style Selector

13.3.1 Overview

A control in the left end of the statusbar lets you quickly view and change the fill and stroke of the selected objects. When you have a text selection in Text tool or a gradient handle selected in the Gradient tool, this indicator displays and changes the style of the text fragment or gradient stop, instead of the entire object (it's the same behavior as the FillAndStroke dialog.)

There are several indicators that allow to work much faster to join some settings:

F: (top) Display the fill color, first with the defined opacity and then purely.

S: (bottom) Display the stroke color of the selected object(s) correspondingly. (For gradient handles, they always display the same style.)

O: (right) Allows to change the global opacity without opening FillAndStroke dialog.

Each fill/stroke indicator can display either a color+opacity swatch (the opacity shown here is the fill opacity or stroke opacity, not the master opacity) or a text label specifying N/A (nothing selected), None (no fill/stroke), Unset (unset fill/stroke), L Gradient, R Gradient, Pattern (corresponding fill/stroke types), or Different (selected objects have different fill/stroke types).

Additionally, each indicator may be accompanied by one of two flags, m ("multiple", meaning there are two or more objects all with the same fill/stroke) or a ("averaged", meaning there are two or more objects with different flat colors in fill/stroke, and the indicator shows the average of these colors).

Left-click on an indicator opens or activates the FillAndStroke dialog with the corresponding tab (Fill or Stroke) active.

Right-click on an indicator opens a popup menu with the following items:

Edit fill/stroke... Opens or activates the FillAndStroke dialog with the corresponding tab selected. (Same as left-click.)

Last set color Applies to the selected objects the fill/stroke color that was last applied to anything.

Last selected color Applies to the selected objects the fill/stroke color that was last displayed in this indicator. (Allows you to easily copy fill/stroke color between objects: select source, select destination, apply "last selected color".)

Invert Sets the fill or stroke to the inverse of the current color (does not affect opacity).

White, Black Sets the fill or stroke to the corresponding color (fully opaque).

Copy color, Paste color Copies or pastes the fill or stroke color (when it's color) to/from the system clipboard, as text in the #rrggbb hex format.

Swap fill and stroke Exchanges fill and stroke (both their types and colors, if any).

Make fill/stroke opaque Removes fill or stroke transparency (not master transparency!).

Unset fill/stroke Unsets fill or stroke from selected objects.

Remove fill/stroke Removes fill or stroke from the selected objects.

Middle-click on a fill/stroke indicator removes fill/stroke from selected objects; if it is already removed (i.e. if the indicator displays "None"), it does the same as the "Last set color" command from the popup menu.

The Stroke indicator also displays the stroke width of selection (averaged if there are multiple objects selected with different stroke widths), located to the right of the stroke color/transparency swatch. Left-clicking on it opens the FillAndStroke dialog with the Stroke Style tab selected. Right-clicking on it opens a popup menu which allows you to choose the units for displaying the stroke width, as well as choose one of the presets to assign to selection.

To the right of the fill/stroke indicators, the Opacity numeric field (labelled "O:") shows and allows you to change the master opacity of the selected object (or the averaged opacity of several selected objects). Right-clicking the numeric field opens a popup menu with preset opacity levels. Middle-clicking on the "O:" label cycles the opacity through the values of 0 (transparent), 0.5, and 1 (opaque).

13.4



13.4.1 Overview

13.4.2 See also

13.5

13.5.1 Overview

Note

13.5.2 See also

- Ajouter un dégradé
- [RGBA](#)
- [RVB](#)
- [TSL](#)

13.6

13.6.1 Overview

13.6.2 Usage

Cet outil peut être appelé de différentes façons comprenant:

- *From the Toolbox:* `[../images/ not found]`
- *With Shortcut:*

13.6.3 Modifiers

13.6.4 Additional Information

13.6.5 See also

13.7

13.7.1 Overview

Il faudra alors avoir recours à l'éditeur XML. Pour comprendre avant toutes choses le fonctionnement de cet éditeur, reportez-vous à la simplesect Editeur XML. Cet éditeur va permettre la saisie de code SVG et son application ainsi que sa visualisation immédiate au sein même de Sodipodi.

13.7.2 SVG et le dégradés

Il est donc alors nécessaire de comprendre avant tout le fonctionnement des principaux éléments du langage SVG lui-même. Pour de plus amples informations sur ce langage, reportez-vous au site du W3C.

La première chose à se souvenir, c'est que le dégradé peut s'appliquer à un objet dans le cas, et seulement dans ce cas, où il a été défini au préalable dans la zone defs du document.

13.7.3 Créer un dégradé

Element parent • lineargradient

- radialgradient

Attribut

id permettant de spécifier un nom et de l'attribuer au dégradé en vue de sa réutilisation ultérieure sur des objets.

13.7.4 Positionner des couleurs

Elements

stop positionné en tant qu'enfant de lineargradient ou radialgradient, permet de définir un nouveau point de couleur ou point d'arrêt. Ainsi, deux stop sont normalement nécessaires, un servant à une couleur initiale et l'autre à la couleur finale. Pour créer des dégradés plus complexes, ajouter autant de stop qu'il y a de couleurs.

Attributs

offset admettant comme valeur un chiffre décimal allant de 0 à 1, offset permet de définir la position des points d'arrêt dans le dégradé. Cet attribut correspond exactement à la version codée des poignées de la zone de prévisualisation de la fenêtre de dégradé. La valeur 0 permet de placer la couleur en début de dégradé, et 1 de la placer à la fin.

style permet de définir les caractéristiques colorées du point. Style correspond exactement aux paramètres de la fenêtre Vecteur de dégradé.

stop-color propriété acceptant comme valeur le nom d'une couleur ou sa valeur hexadécimale;

stop-opacity propriété acceptant des valeurs allant de 0 à 1 permettant de définir l'opacité du point d'arrêt.

13.7.5 Appliquer le dégradé

Les dégradés créés dans l'éditeur XML seront disponibles dans la liste des dégradés de la fenêtre Dégradé. Reportez à la simplesect correspondante pour appliquer vos dégradés à une forme sélectionnée.

13.7.6 See also

13.8

13.8.1 RVB

Le mode RVB est un système qui conçoit l'ensemble des couleurs visibles à partir d'un mélange de trois couleurs primaires que sont le rouge, le vert et le bleu. Ce modèle peut aussi être connu sous le nom de synthèse additive: cela signifie que l'ajout de couleur provoque un éclaircissement général, le blanc étant le mélange des trois couleurs primaires complètes (cf. Newton, la lumière blanche est un composé de toutes les autres couleurs). Ce système fonctionne parfaitement pour la représentation des couleurs tirant leur visibilité de la lumière: en particulier les écrans télé, les moniteurs informatiques. Par contre, il ne convient pas du tout pour les systèmes analogiques comme la peinture (si vous mélangez de la peinture rouge avec du vert et du bleu, vous obtenez un marron sombre, pas très joli d'ailleurs).

Dans ce système, chaque couleur primaire contient un certain nombre de variations notées dans certains cas de 0 à 255 et dans Sodipodi de 0 à 1. A 0, la couleur n'est pas appliquée alors qu'à 1, elle est au maximum. C'est la modification de chacune des couleurs sur ce principe qui engendre de nouvelles possibilités.

Dans ce système, le blanc correspond donc au maximum de chaque couleur (111) et le noir au minimum (000). Dans les deux cas, les proportions de chacune des couleurs est identiques. Cela sera aussi vrai lors de la création de gris qui se fait en appliquant la même quantité pour chacune des couleurs primaires (ex: 0.5-0.5-0.5).

13.8.2

Essayez de réfléchir à la façon d'obtenir du orange ...

13.8.3 See also

Pour plus d'infos: [graphisme du site radar](#)

13.9

13.9.1 RGBA

Pour tous les modèles colorimétriques, Sodipodi autorise l'inscription d'une couleur de type RGBA. Cette méthode permet de spécifier la couleur sous forme hexadécimale particulièrement fréquente sur internet. Le système RGBA n'en est pas pour le moins dérisoire et permet l'écriture de couleurs aussi nombreuses que le permet le modèle RVB.

Une couleur RGBA est une couleur décrite par ses trois primaires (Rouge, vert et bleu) ainsi qu'une valeur Alpha (pour plus d'information sur l'utilisation d'alpha dans les couleurs reportez-vous à la simplesect Alpha et opacité). Chacun de ces paramètres peut être exprimé sous une forme alphanumérique allant du 0 (absence de la couleur) au 9 et du A au F (couleur au maximum) ce qui fait 16 possibilités. Pour accroître la quantité de couleur disponible, chaque couleur est représentée par une paire alphanumérique. Nous obtenons alors 16*16 soit 256 variations pour chaque couleur primaire.

Ainsi un rouge sera exprimé sous la forme suivante FF0000 c'est-à-dire pour le rouge (FF) une grande quantité, et pour le vert (00) et le bleu (00), rien du tout.

Pour un orange, on obtiendra FFCC00 c'est-à-dire pour le rouge (FF) une grande quantité, et pour le vert (CC) une quantité suffisante puisque le vert contient le jaune nécessaire à la production de la couleur à laquelle on retranche le bleu (00).

Pour obtenir un gris, on mettra des valeurs identiques pour chacune des primaires 999999

Dans les exemples ci-dessus, nous avons utilisé des couleurs dites web, c'est-à-dire qu'elles sont assurées de s'afficher correctement sur tous les systèmes. On voit cela au fait que pour chaque primaire les éléments de chaque paire sont identiques (par exemple FF). Il est bien sûr possible de sortir de ce carcan (par exemple en utilisant FA) pour obtenir une gamme colorée plus étendue mais avec les inconvénients de diffusion que cela peut entraîner.

13.10

13.10.1 TSL

TSL est un système colorimétrique légèrement différent qui conçoit l'ensemble des couleurs reproductibles à partir d'un mélange de 3 propriétés complètement originales:

- une pour la couleur (plus précisément la teinte), c'est-à-dire les variations observables dans l'arc en ciel;
- une pour la saturation permettant de définir la pureté de la couleur (si elle va être plus ou moins présente);
- une pour la luminosité définissant si la couleur est plus ou moins sombre.

Le paramétrage de chacune de ces propriétés permet d'obtenir un grand nombre de couleurs. Ce modèle est assez intuitif à utiliser et reste le meilleur, à mon sens, pour trouver des accords colorés agréables assez rapidement.

Pour accorder une couleur harmonieusement avec celle-ci, prenez la liberté de modifier comme vous voulez l'un des réglages, faites un ajustement fin avec un autre et ne touchez pas au troisième qui doit constituer le fil conducteur de votre présentation.

13.11

En SVG, il est possible d'affecter la visibilité d'un objet de plusieurs façons. La première et la plus répandue consiste à jouer de la superposition. Mais cela ne peut toujours convenir car odifie structurellement le graphisme pouvant ainsi le rendre insignifiant. la seconde est de rendre l'objet complètement ou partiellement transparent. On parlera d'alpha lorsque la transparence est appliquée à une couleur et d'opacité lorsque le réglage de transparence s'applique à l'ensemble de l'objet.

13.11.1 D

ans Sodipodi, on parlera donc d'alpha lorsque la transparence est une propriété de couleur. Une modification d'alpha ne s'applique donc qu'à la couleur et à elle seule. On peut s'imaginer l'effet créé par l'alpha comme une sorte de couleur extrêmement diluée, comme une aquarelle. En terme de manipulation le champ alpha des palettes Remplissage et Contour permet un réglage allant de 0 (complètement transparent) à 1 (complètement opaque).

Note

alpha correspond à l'attribut SVG fill-opacity ou stroke-opacity ce qui explique que le réglage positionné à 1 (au maximum) rende l'objet opaque.

13.11.2 D

ans Sodipodi, on parlera d'opacité lorsqu'on souhaite diminuer uniformément la visibilité de tout un objet ou groupe d'objet. Le réglage d'opacité peut éventuellement se cumuler avec des alphas composants les couleurs de objets sélectionnés. En terme de manipulation le champ xxx de la palette permet un réglage allant de 0 (complètement transparent) à 1 (complètement opaque).

Note

Conformément à la spécification du W3C, Inkscape utilise l'attribut opacity pour spécifier la valeur d'opacité d'un objet.

13.11.3 See also

Chapter 14

Didacticiels

14.1 Commencer avec Inkscape

14.1.1 Commencer le document

Inkscape existe sous différents paquets, vous ne devriez pas avoir trop de problème à l'installer. Nous utiliserons la dernière version stable 0.39 de manière à ne gêner personne. Les utilisateurs de Windows trouveront un exécutable sur le site Inkscape.org.

Lancer alors l'application. Vous obtenez alors une fenêtre composée d'une grande zone blanche centrale. Cette zone doit posséder un rectangle aux contours noirs: c'est notre feuille de dessin. C'est là-dedans que nous allons devoir sévir, même s'il nous est permis, à la différence du GIMP, de dessiner à l'extérieur de cette partie. A gauche, les outils qui nous permettront de dessiner et en haut quelques icônes représentant des options ou des commandes.

Prenez alors l'outil en forme d'étoile placé au milieu de la boîte. Dans la barre d'options, vous devez avoir un certain nombre de réglages. Cliquez sur le bouton Défauts pour être sûr que nous ayons les mêmes réglages puis dans le champ coin, saisissez 3, cochez la case Polygone qui annulera l'aspect étoilé. Cela a pour effet de désactiver l'option suivante qui sert à paramétrer la relation entre le cœur d'une étoile et ses branches.

Dans notre cas, nous tracerons donc un ... triangle. Bravo.

Placez donc l'outil au cœur de votre document, essayez de vous placer au point 100-100 (Attention la numérotation début en bas à gauche !!). Aidez-vous éventuellement des chiffres placés à gauche dans la barre d'état. Cliquez-glissez la souris. Voilà vos trois côtés qui apparaissent. Pour avoir une forme dont la base est bien horizontale, appuyez sur la touche Ctrl et tournez la souris: elle s'accroche alors à des paliers réguliers. Si la taille de votre élément ne vous convient pas, gardez l'outil étoile activé et utilisez la poignée du coin inférieur droit pour la modifier.

14.1.2 Travailler avec la couleur

Maintenant, occupons nous légèrement de sa couleur, ou plutôt, de ses couleurs. En effet, regardez bien ce que vous avez: un intérieur jaune, et autour un filet noir. Nous appellerons l'intérieur Fond ou Remplissage. Le filet sera dénommé Contour. Ça a l'air évident, mais cela pourra nous éviter des confusions.

Le contour et le remplissage peuvent donc avoir des propriétés différentes. Pour les modifier, affichez la fenêtre Remplissage et Contour à l'aide du menu Objet/Remplissage et contour ou à l'aide de l'icône correspondante de la barre des commandes. Par défaut, les propriétés de remplissage de l'objet actuellement sélectionné sont affichées: il s'agit du premier onglet. A l'intérieur de cet onglet, vous pouvez voir en premier les 5 boutons placés dans la partie supérieure. Le premier annule la couleur; la seconde actuellement sélectionnée active un aplat de couleur qui peut être sélectionnée à l'aide des curseurs placés en dessous; ensuite, les dégradés et les motifs. Modifiez le remplissage pour qu'il ressemble à l'image suivante.

Cliquez ensuite sur l'onglet suivant (intraduit!!) que nous nommerons simplement Contour: vous remarquerez qu'il permet de déterminer la couleur du contour de la même façon que celle du fond. Enfin, l'onglet Style de Contour permet de régler l'aspect de la ligne ainsi que son épaisseur. Notez ce que bon vous semble en fonction de la taille de votre forme.

14.1.3 Utiliser des chemins et des points de contrôle

Nous allons à présent la déformer légèrement de manière à ce qu'elle ait des côtés moins rectilignes. Activez l'outil Edition de noeud: c'est le deuxième dans la boîte à outils, ou alors appuyez sur la touche F2. Pour le moment, pas grand changement. En effet, pour l'instant nous avons un objet unifié. Pour pouvoir modifier séparément les côtés, il va falloir changer sa structure pour créer des points à chaque coin. Pour cela, utilisez le menu Chemin/Objet en chemin.

Mais nous n'en avons pas fini avec les modifications. Si vous tentez de glisser un coin à l'aide de la souris, vous déplacez le point ce qui a pour effet de déformer automatiquement le triangle. Cela est formidable mais n'est pas vrai ce que l'on souhaite. Nous venons de transformer une forme de base en trois chemin, mais ceux-ci sont pour l'instant rectilignes. Pour leur donner la capacité d'être arrondis, sélectionnez l'ensemble des points en glissant la souris sur la totalité de la forme en appuyant sur le bouton gauche (les petits carrés aux coins doivent devenir bleus) puis cliquez sur l'icône Convertir les segments en courbe dans la barre d'options. Des poignées supplémentaires apparaissent. Elles sont visualisées par des petits cercles placés au bouts de segments accrochés au coin. La recommandation SVG les appelle Points de Contrôle: nous conserverons donc cette appellation. Par contre, pour plus de clarté, nous nommerons différemment le coin: du fait qu'il fait la jonction entre plusieurs chemins, nous l'appellerons Noeud.

Nous nous intéresserons d'abord au noeud supérieur et à ses points de contrôle. Le noeud sert à déterminer la position de l'angle: il n'est donc pas nécessaire de le modifier. Les points de contrôle permettent de définir l'incurvation du chemin, chacun pour la portion de chemin qui lui correspond. Prenez-les un par un et déplacez-les pour obtenir la configuration suivante. Remarquez les alignements des points de contrôle par rapport au noeud, ceci permettant d'obtenir des courbes sans accroc.



Après cela, nous allons tenter de fabriquer nous même notre forme libre. Pour cela, l'outil Bézier est sans égal. Son principe est de créer un nouveau noeud à chaque fois que l'on clique avec la souris. Si le clic est accompagné d'un glissé, il crée alors les points de contrôle nécessaires pour obtenir une courbe dont l'aspect sera définitif lorsque le point suivant sera placé. Cela demande un peu d'entraînement, mais c'est comme le vélo, ça ne s'oublie pas. Commencez en haut de la forme en cliquant puis vers le bas dans le quart gauche, cliquez puis glissez la souris horizontalement, relâchez pour arrêter d'étirer le noeud. Enfin, revenez cliquer sur le premier point. Si ce principe vous est acquis essayez une forme un peu plus complexe.

Vous pouvez alors prendre le premier outil, en forme de flèche noir qui permet de sélectionner un objet complet. Cliquez sur la forme que vous venez de dessiner: pour être efficace, visez le contour et n'hésitez pas à zoomer. Cela m'impressionne toujours cette capacité du vectoriel à récupérer un élément d'un seul clic. Pensez aux efforts qu'il aurait fallu produire avec un logiciel de retouche d'image.

Votre objet est sélectionné lorsque des 8 poignées fléchées apparaissent autour. Faites en sorte que son contour ne soit plus visible en choisissant la case en croix dans l'onglet Contour de la fenêtre Remplissage et Contour. Puis passez à l'onglet Remplissage: attribuez-lui une couleur blanche (RGB au maximum) et diminuez le champ A qui représente l'opacité de la couleur. En la réduisant, il se crée un mélange avec la couleur inférieure et cela nous permet d'avoir des couleurs qui s'assemblent bien.

Avec l'outils de sélection toujours, appuyez sur la touche Majuscule et cliquez sur le triangle vert. A ce moment, choisissez le menu Objet/Grouper ou cliquez sur l'icône équivalente de la barre des commandes. Cela permet d'associer les deux objets de manière à les manipuler simultanément. Utilisez les raccourci Ctrl+D pour dupliquer le groupe puis déplacez-le vers le haut d'un simple cliqué-glissé ou à l'aide des touches fléchées du clavier. Recommencez l'opération une seconde fois de manière à obtenir une configuration proche d'un feuillage de sapin.

14.1.4 Répéter des objets

Vous pouvez redimensionner légèrement les objets en utilisant les poignées fléchées. Pour conserver les proportions, appuyez sur la touche Ctrl pendant que vous glissez la poignée. Pour faire tourner une forme, cliquez à nouveau sur celle-ci: les poignées placées aux coins s'arrondissent c'est avec elles que vous pourrez effectuer la rotation.

Pas mal, non ?! Ne nous arrêtons donc pas là. Un petit pied serait le bienvenu. Sélection l'outil Rectangle dans la boîte et cliquez sur le bouton Pas d'arrondi de la barre d'option. Glissez la souris pour tracer votre tronc, changez sa couleur, et modifier éventuellement la forme après l'avoir convertie en chemin.

Il reste un petit problème. Le tronc est placé sur le feuillage alors que celui-ci devrait le cacher légèrement. En effet, en SVG, tout nouvel objet vient se placer au-dessus des autres dans la pile. il suffira donc de placer notre tronc en arrière-plan pour résoudre le problème. Pour cela, sélectionnez-le et appuyez sur la touche End du clavier ou utilisez l'icône correspondante dans la barre d'options. Et le tour est joué.


Recommencez alors avec une ellipse qui permettra de simuler une zone assombrie sous l'arbre.

Pour s'imaginer à Noël, on va rajouter une petite étoile en haut et quelques autres dans le ciel.

Prenez à nouveau l'outil Etoile: jetez un coup d'oeil à la barre d'options. Décochez la case Polygone, puis augmentez le nombre de branches. Placez alors votre souris au sommet de votre sapin et cliquez-glissez-la pour dessiner la forme. Remarquez que contrairement au triangle, l'étoile possède deux points de contrôle: le plus à l'extérieur allonge les branches, l'autre permet de modifier le coeur en taille et en orientation. Leur utilisation à l'aide de la souris modifie de fait le champ Spoke Ratio de la barre d'option. (Si vous êtes curieux faites tourner ce point central autour de l'axe de la forme, voire définissez une option d'arrondi. Vous serez à nouveau étonnés de la réactivité et des possibilités d'Inkscape.)

Dupliquez votre étoile, déplacez-la puis réduisez sa taille. Cliquez dessus avec le bouton droit et choisissez Propriétés de l'élément dans le menu contextuel. Le champ ID permet de donner un nom personnalisé à un objet. De façon générale, cela est conseillé: on peut ainsi plus facilement retrouver les choses, surtout lorsqu'il s'avère nécessaire d'aller dans le code (Editeur XML) ou que l'on veut effectuer une recherche à l'aide de la commande Edition/Chercher. Insensible peut être pratique pour verrouiller un objet: il ne réagit alors plus à la souris. Dans ce cas, on peut l'utiliser comme ligne directrice pour dessiner d'autres objets ou simplement cela augmente le confort de sélection lorsque de nombreux objets différents se superposent. Dans notre cas, nous souhaitons juste déplacer le curseur Opacité vers la gauche. A la différence du champ Alpha de la fenêtre Remplissage et Contour, l'opacité s'applique ici à l'ensemble de l'élément et non seulement à sa couleur. D'ailleurs, les deux sont cumulatifs.

Nous allons nous arranger pour reproduire le plus facilement possible cette étoile tout en rendant l'ensemble facilement modifiable. Pour cela, assurez-vous que la petite étoile est bien sélectionnée puis utilisez le menu Edition/Cloner. Prenez l'outil de

Sélection , déplacez l'étoile et remarquez qu'il y a une copie que vous êtes en train de bouger. Placez-la où bon vous semble, redimensionnez-le et faites la tourner. Recommencez l'opération autant de fois que vous le souhaitez en allant à chaque fois sur la première étoile avant d'effectuer le clonage. Si vous en avez placé beaucoup et que vous ne savez plus lequel est le premier, utilisez la commande Edition/Sélectionner l'original.

L'intérêt, c'est que si la couleur des étoiles ne vous semble plus bonne, vous n'avez qu'à modifier l'original pour que les autres suivent. Dans notre cas, nous aimerions que le contour soit moins sombre. Sélectionnons donc l'original, affichons la fenêtre Remplissage et Contour, et choisissons un contour de couleur orangée.

Pour terminer un petit message ne sera pas de trop. Avec l'outil Texte, cliquez dans l'image puis tapez le texte que vous voulez. Affichez ensuite la fenêtre Propriétés de texte en utilisant le raccourci Shift-Ctrl-T. Modifiez alors son aspect comme dans n'importe quel éditeur de texte. Mais attention, Inkscape n'incorpore pas la description des polices à l'intérieur du fichier. Cela signifie que l'aspect risque d'être perdu. Une solution consiste à Convertir en courbe. Cela ne permet plus de modifier le texte, mais le stabilise.

14.1.5 Pour conclure

Il faudra donc prendre des précautions lors de l'enregistrement. En utilisant Fichier/Enregistrer sous, vous pouvez enregistrer une première version au format SVG Inkscape: il s'agit d'un SVG standard complété de quelques éléments fort utiles dans le travail. Pour le partager avec d'autres applications (Sketch, Xfig, GIMP) utilisez le SVG plain. Par contre, pour une version plus stable mais non vectorielle, utilisez le menu Fichier/Exporter Bitmap qui créera une version PNG de l'image qui sera de bonne facture, retouchable dans GIMP mais plus dans Inkscape et qui sera publiable sur internet. Le SVG, en bonne norme du W3C, est normalement un bon langage web mais le public n'est pas encore suffisamment équipé pour vraiment compter dessus. Dommage dans notre cas le SVG ne pèse que 8 ko, quelque soit la dimension de l'image, c'est qui est plutôt un bon point.

J'espère que tout au long de ce petit exemple, vous aurez été convaincu des possibilités offertes par ce type d'application dont Inkscape me semble être un bon représentant. Si le coeur vous en dit, allez donc voir du côté des motifs ou des opérations booléennes en vous aidant du [manuel utilisateur](#) et vous verrez que les possibilités sont quasi-infinies.

Cédric GEMY

Chapter 15

TODO

15.1 TODO

15.1.1 Manipulation de noeuds et points de contrôle (TODO)

- Noeuds et points de contrôle (TODO)
- Dessiner à la plume (initiation) (TODO)
- Dessiner des courbes régulières (TODO)
- Modifier la nature d'un noeud (TODO)
- Ajouter ou enlever des noeuds (TODO)
- Joindre ou disjointre des segments (TODO)

15.1.2 Travailler avec les couleurs et les styles d'objets

- Introduction (TODO)
- Alignement à l'aide de repères (TODO)
- Alignement à l'aide de position chiffrée (TODO)
- Alignement à l'aides d'options spécifiques (TODO)
- Echelle à l'aide de la souris (TODO)
- Rotation à l'aide de la souris (TODO)
- Inclinaison à l'aide de matrice (TODO)
- Modification des formes de base (TODO)

15.1.3 Transformer des objets (TODO)

- Introduction (TODO)
 - Alignement à l'aide de repères (TODO)
 - Alignement à l'aide de position chiffrée (TODO)
 - Alignement à l'aides d'options spécifiques (TODO)
-

- Echelle à l'aide de la souris (TODO)
- Rotation à l'aide de la souris (TODO)
- Inclinaison à l'aide de matrice (TODO)
- Modification des formes de base (TODO)

15.1.4 Travailler avec le texte(TODO)

- Introduction (TODO)
- Créer un texte(TODO)
- Editer et paramétrer un texte (TODO)
- Propriétés de texte
- Mettre une couleur à un texte (TODO)
- Mettre plusieurs couleurs dans un texte (TODO)
- Mettre un contour sur un texte (TODO)
- Mettre sur un chemin (TODO)
- Contenir dans une forme (TODO)
- Convertir en chemin (TODO)
- Les problèmes liés aux polices
- Les problèmes liés aux styles (TODO)

15.1.5 Utilisation avec d'autres logiciels (TODO)

- Présentation (TODO)
- Autotrace (TODO)
- GIMP (TODO)

15.1.6 Didacticiels (TODO)

- Présentation (TODO)

15.1.7 Galerie (TODO)

- Présentation (TODO)

15.1.8 Bibliographie et Webographie

- Présentation (TODO)

15.2

Rea SHADOW.readme for more informations. Needs ImageMagick

15.3 Page not Found

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